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COMPANION
TO THE PRINCIPLES OF
GOTHIC ECCLESIASTICAL
ARCHITECTURE,

BEING

A BRIEF ACCOUNT OF THE VESTMENTS IN USE IN THE
CHURCH, PRIOR TO, AND THE CHANGES THEREIN
IN AND FROM, THE REIGN OF EDWARD VI.

ETC., ETC., ETC.

WITH NUMEROUS ILLUSTRATIONS ON WOOD,
Mostly by the late T. O. S. Jewitt.

BY

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OF RUGBY, SOLICITOR.

(AUTHOR OF "A GLIMPSE AT THE MONUMENTAL ARCHITECTURE AND
SCULPTURE OF GREAT BRITAIN," PUBLISHED A.D. 1834).

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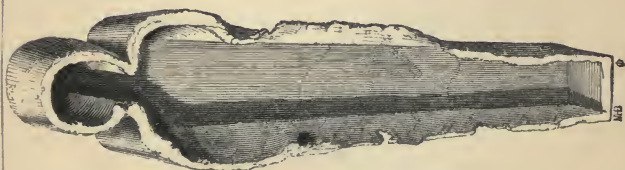
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Sepulchral Effigy of a Roman Citizen, 4th or 5th Century,
in the Museum, Caerleon, South Wales.

CHAPTER I.

OF THE VESTMENTS IN USE IN THE CHURCH UP TO
THE REIGN OF EDWARD VI.

THE change from woollen to linen garments in the ministrations of the Jewish Church is thus described by Ezekiel:—"And it shall come to pass that when they (the priests, the Levites) enter in

at the gates of the inner court they shall be clothed with linen garments, and no wool shall come upon them whilst they minister in the gates of the inner court and within. They shall have linen bonnets upon their heads, and shall have linen breeches upon their loins; they shall not gird themselves with anything that causeth sweat. And when they go forth into the utter court, even into the utter court to the people, they shall put off their garments wherein they ministered and lay them in the holy chambers, and they shall put on other garments, and they shall not sanctify the people with their garments." In commenting upon which S. Jerome observes—"Per quæ dicimus, non quotidianis et quibuscumque pro usu vitæ communis polutis vestibus nos ingredi debere in sancta sanctorum sed munda conscientia et mundis vestibus tenere domini sacramenta."

During the persecutions in the three first centuries of the Christian era, when the rites of the Church and its Holy Mysteries required to be performed in secret, we can expect to meet with few notices of peculiar habits used by the clergy during the divine offices.

In the so-called *Clementine Liturgy*, perhaps the most ancient of the liturgies of the East, written not later than the early part of the fourth century, (by some considered to have been written much earlier), the following remarkable rubrical direction occurs, after the dismissal of the Catechumens:—"Then the Bishop, after having prayed secretly, and likewise the Priests, and having put on his splendid vestment, and standing at the altar,

and signing himself with the sign of the cross upon his forehead, let him say," &c.^a

It was early believed by many that as in the Old Testament there was a Divine command that the priests should in their sacred functions use certain appropriated vestments, so also were sacerdotal vestments appropriated to the Church, whence the sacred office of the Priesthood amongst the faithful might be had in greater esteem. And it can hardly be doubted but that originally the names and fashion of the sacred vestments were the same as, or derived from, those worn in civil life,—with this difference, that they were whiter and of a better quality.

Pope Stephen, who died circa A.D. 257, is said to have decreed that priests and deacons should not wear the sacred vestments in common daily use, but in the church alone.^b

Eusebius of Cæsarea, in his panygeric on the building of the churches, circa A.D. 315, alludes to the tunic reaching to the feet and worn by the priests as a sacred habit; and this, I presume, was that afterwards known as the alb.^c

The alb indeed as an ecclesiastical vestment is mentioned in the Canons of the supposed Fourth Council of Carthage, said to have been held A.D. 399.

^a Εὐξάμενος οὖν καθ' ἑαυτὸν ὁ ἀρχιερεὺς ἅμα τοῖς ἱερεῦσιν καὶ λαμπρὰν ἐσθῆτα μετενδὺς καὶ στὰς πρὸς τῷ θυσιαστηρίῳ, τὸ τρόπαιον τοῦ σταυροῦ κατὰ τοῦ μετώπου τῇ χειρὶ ποιησάμενος εἰς πάντας, εἰπάτω.

^b Hic constituit Sacerdotes et Levitas vestibus sacratis in usu quotidiano non usi, et nisi in ecclesia tantum. Baronii Ann. 260.

^c Amici Dei et sacerdotes qui sacra tunica talari induti. Thomassini vetus et nova ecclesiæ disciplina.

When, as Dupin tells us, Christians began in the reign of Constantine, early in the fourth century, to perform Divine service publicly, and with solemnity, there can hardly be a doubt but that the ancient ecclesiastical ceremonies were then perfected, and new ones added to them, to render the celebration of the Holy Mysteries more venerable to the people.

By the 22nd and 23rd Canons of the Council of Laodicea, held between A.D. 360—370, ministers and readers were forbidden to carry the stole.

S. Jerome, who flourished A.D. 345—420, informs us, in his *Commentary on Ezekiel*, that the habit worn in religious ministrations was different to that worn in ordinary life. *Religio alterum habitum habet in ministerio, alterum in usu vitæque communi.* He also adverts to the use of white vestments: "If the Priest, the Deacon, and others of Ecclesiastical Order proceed to the administration of the Sacrifice in a white vestment."^d

In the *Leonine Sacramentary*, circa A.D. 483, we have little of rubrical directions. In the *Gelasian Sacramentary*, circa A.D. 492, the vestments are but generally alluded to, "They proceed to the church, and entering the vestry they vest themselves according to custom." *Procedunt ad ecclesiam et ingrediuntur in Sacrarium et induunt se vestimentis sicut mos est.*

The *Ordo Romanus*, compiled as it is said by Gelasius, circa A.D. 497, but altered by S. Gregory the Great,^e

^d Si Episcopus, si Presbyter Diaconus et reliquus ordo Ecclesiasticus in administratione sacrificiorum candida veste processerint.—*Con. Pel. l. I.*

^e Omnis Pontifex ex hominibus assumtus, pro hominibus constituitur in his quæ ad Deum sunt. Quod intelligens S. Gregorius, mox ut Pontificatum iniit, de Liturgia rebusque sacris rite disponendis cogitavit. Ordi-

contains the earliest enumeration of the vestments I have met with. It notices the pall; the maniple; the alb; the girdle; the stole; the dalmatic; the amice; the chesible; and the cope. The mode of vesting an archbishop by the subdeacons of the district according to their order was as follows:—one vested him with the amice; another with the alb; another with the girdle; another with the dalmatic; another with the stole; another with the chesible; then one of the deacons took from the hand of a subdeacon the pall, and put it on the archbishop, and affixed it by a pin to the chesible behind and before, and on the left shoulder.^f

According to this *Ordo*, when deacons were ordained there were given to them stoles and dalmatics; and when priests were ordained they received stoles and chesibles.

The different Ecclesiastical Orders are defined: the Doorkeeper; the Reader; the Exorcist; the Acolyte; the Subdeacon; the Deacon; the Priest; the Bishop.

It is then, I think, to S. Gregory the Great, at the close of the sixth century, that the development of the vestments of the Church in their entirety may be ascribed.

nem itaque Romanum a Gelasio I. quibusdam aut detractis aut additis, aut immutatis, meliori forma donavit.—*S. Gregorii Papæ vita l. II. c. iii.*

^f Subdiaconi regionarii secundum ordinem suum accipiunt ad induendum pontificem ipsa vestimenta, alius lineam alius ambolagium id est amictum quod dicitur humerale, alius lineam dalmaticam quam dicimus albam, alius cingulum, alius dalmaticam, alius orarium, alius planetam et sic per ordinem induunt pontificem. Novissime autem cui jusserit Dominus pontifex ex diaconibus sumit de manu subdiaconi sequentis pallium, et super pontificem induit, et illud cum acu in planeta retro et ante et in humero sinistro configit.

Albinus Flaceus Alcuinus, who flourished in the latter part of the eighth century, (he died A.D. 804), in his book, *De Divinis Officiis*, treats of the episcopal vestments, and is the earliest writer I have met with who assigns to them severally a mystical meaning. He commences with the episcopal sandals, *Sandalia episcoporum*; after which follows the *Superhumerales*, that is the amice, which he states was to be made of fine linen, *Quod fit ex lino purissimo*; then follows the episcopal alb, *Postea sequitur poderis, quæ vulgo alba dicitur. . . . Tunica usque ad talum*; after that the girdle, *Deinde sequitur zona, quæ cingulum dicitur, qua restringitur poderis ne laxè per pedes diffluat*; then follows the stole, *Sequitur orarium. Orarium id est stola*; then the dalmatic, *Dalmatica quæ sequitur, ob hoc dicitur, eo quod in Dalmatica sit reperta. Usus autem Dalmaticarum a B Silvestro Papa institutus est*; then the maniple, *Mappula quæ in sinistra parte gestatur*; then the chesible, *Casula quæ super omnia indumenta ponitur*; lastly, the Archiepiscopal pall, *Pallium Archiepiscoporum super omnia indumenta est, ut lamina in fronte pontificis*. I omit the mystical significations he adduces to each of the above. Such were the vestments worn by an archbishop preparatory to his celebration of the Eucharistic Rite.

Amalarius, Archbishop of Treves, who flourished in the early part of the ninth century, (he died A.D. 837), wrote four books on the offices of the Church, *De Ecclesiasticis Officiis*. In the second book he treats of the vestments, assigning to them mystical significations. He first notices the amice as worn about the neck. *Amictus est primum vestimentum nostrum quo collum un-*

dique cingimus; next the alb, *Postea camisiā induimus quam Albam vocamus*,—he describes it as a long linen tunic fitting tight to the body, with close-fitting sleeves, *Ex lino tunica, est poderis id est talaris. Haec adheret corpori, et ita arcta est, et strictis manibus, ut nulla omnino in veste sit ruga, et usque ad crura descendat*; then, though out of its proper course, he takes the chesible, *Casulam, quae est generale indumentum sacrorum ducum ante caeteras vestes quae sequuntur, praeponimus*; then the stole; after which the dalmatic; then the tunic, which the priest wore over the alb, *De tunica quam sacerdos induit super camisiā*; then the pall, *De pallio quo utuntur Archiepiscopi*; lastly, the maniple, which he describes as carried in the left hand, *De sudario. In manu sinistra portatur*. He also treats *De vestimento cantorum*. Though he mentions the vestments severally he does not so consecutively in order as the priest was vested.

Rabanus Maurus, Bishop of Mentz, who flourished in the early half of the ninth century, (he died A.D. 856), wrote three books, *De Institutione Clericorum*. In the first book he treats of the sacerdotal vestments, assigning to each a mystical meaning. He commences with the Amice. *De superhumerali. Primum ergo eorum indumentum est Ephod Rad, quod interpretatur superhumerales lineae*. Secondly, the Alb. *De podere id est tunica linea. Secundum est linea tunica quae Grece ποδήφορ, Latine talaris dicitur, eo quod ad talos usque descendat*. Thirdly, the Girdle. *Tertium vestimentum est cingulum sive balteum, quo utuntur, ne tunica ipsa defluat, et gressum impediat*. Fourthly, the Maniple or Fanon. *De phanone, Quartum vero mappula, sive mantile sacerdotis*

indumentum est, quod vulgo phanonem vocant, quod ob hoc eorum tunc manibus tenetur. Fifthly, the Stole. De orario, id est stola. Quintum quoque est quod orarium dicitur, licet hoc quidem stolam vocent. Sixthly, the Dalmatic. Sextum namque est, quod Dalmatica Græciæ provincia, in qua primum texta est, nuncupatur. Hæc vestis in modum est crucis facta, et passionis Domini indicium est. Habet quoque et purpureos tramites ipsa tunica, a summo usque ad ima, ante ac retro descendens, necnon et per utramque manicam. Seventhly, the Chesible. Septimum sacerdotale indumentum est, quod casulam vocant, dicta est autem per diminutionem a casa, eo quod totum hominem tegat, quasi minor casa, hanc Greci planetam nominant. Hæc supremum omnium indumentorum est, et cætera omnia enterius per suum munimen tegit et servat. Then succeeds a notice of the Sandals, and of the Archiepiscopal Pall.

Walfridus Strabo, who flourished about the middle of the ninth century, wrote *De exordiis et incrementis rerum ecclesiasticarum liber unus*. He treats, however, very concisely of the vestments, which he enumerates in the order following:—*dalmatica, alba, mappula, orarium, cingulum, sandalia, casula, et pallium*.

Ivo, Bishop of Chartres, who flourished in the latter part of the eleventh and early part of the twelfth centuries, (he died A.D. 1115), in his third sermon or discourse treats upon the mystical significations of the sacerdotal habits. *De significationibus indumentorum sacerdotalium*.

Hugh of St. Victor, who died A.D. 1142, also treats of the vestments of the church, both in the second book of his work *De Sacramentis*, as also in his work *Speculum*

de Mysteriis Ecclesiæ; giving to each its mystical signification.

But it is to Durandus, Bishop of Mende, who flourished in the thirteenth century, (he died A.D. 1296), that we are indebted for a work better known than any of the preceding works, his *Rationale of Divine Offices*. *Rationale Divinorum Officiorum Gulielmi Minacensis Ecclesie Episcopi*. The first published edition of this work is one of the earliest printed books of the fifteenth century, and several editions of it have since been published. As a ritualistic work it is perhaps the most complete and valuable we possess, written on that subject in the Middle Ages. In the third book he treats of the vestments with their mystical significations. An archbishop, *Pontifex*, about to celebrate, put off his ordinary garments and put on those which were clean and sacred. And first he put on his Sandals. 2nd, the Amice. 3rd, the Alb, reaching to the ankles. 4th, the Girdle. 5th, the Stole. 6th, the Tunic. 7th, the Dalmatic. 8th, the Gloves. 9th, the Ring. 10th, the Chesible. 11th, the Maniple. 12th, the Pall. 13th, the Mitre. 14th, the Pastoral staff, *Baculum*. These the writer likens to the spiritual armour spoken of by the Apostle. He tells us that six of the above were common alike to priests and bishops, namely, the Amice, Alb, Girdle, Stole, the Maniple and Chesible; and that nine were specially worn by those of Episcopal rank, namely, Stockings, Sandals, the episcopal Girdle, *succinctorium*, the Tunic, Dalmatic, Gloves, the Mitre, Ring, and Pastoral Staff.

Then he treats of the six sacerdotal vestments severally, and at length with regard to their mystical

significations, and first of the *Amice*, worn about the neck and over the shoulders, called also the *super-humerale*—this was fastened in front of the breast by two bands or cords. After the amice came the *Alb*, a linen garment or tunic fitting close to the body, reaching to the ankles, and girt about the body with a *Girdle*, *zona seu cingulum*. Over the alb was worn the *Stole*, *orarium sive stola*, hanging down from the neck, right and left, crossed in front of the body, and fastened beneath the girdle. This was worn in a different fashion by a deacon to what it was by a priest. Next came the *Maniple*, anciently carried in the left hand, but subsequently worn over the left wrist—this was also called the *fanon*, and *sudarium*. Over all these the *Chesible* was worn, *casula seu planeta*—this was the principal vestment, and without this no celebration could take place.

Besides the six vestments above described as common to priests and bishops, nine others were specially appropriated to bishops and archbishops. These were the stockings and sandals, *calige et sandalia*, the episcopal sash, *succinctorium*, anciently worn by all bishops in addition to the girdle, now only worn by the Pope. The tunic worn over the stole, the dalmatic worn over the tunic, the episcopal gloves, the mitre with its infulæ, the episcopal ring, and the pastoral staff. In addition to these, archbishops were entitled to wear the pall. Durandus also tells us that the colours of the vestments were four: white, red, black, and green. Besides the above we have other articles of ecclesiastical apparel: the surplice, the cope, the tippet, the hood. Of these subsequent notice will be taken.

In the early British Church, when the Gallican rite rather than the Roman rite prevailed, we have no distinct notice of peculiar vestments used in the sacred ordinances of the Church, and as the persecutions of the Christians extended to this country, we may infer that religious rites were at times performed in secret, and without demonstration as to outward apparel. We may conclude, therefore, that the civilian dress was in common use both amongst the ecclesiastics as the laity.

In the museum of Roman antiquities at Caerleon, the *Isca Silurum* near Newport, South Wales, is a remarkable sepulchral monument with effigies in relief, less than life size, apparently of a Roman citizen and his wife. The effigy of the latter is so much abraded that it is impossible to make out the details of the dress; not so, however, with regard to the male effigy, for, though abraded in parts, it exhibits very fairly and distinctly features of costume of a peculiar and most interesting character.

He is represented bareheaded, and attired in the travelling dress or habit of a civilian of, I think, the fourth or fifth century. The under garment consists of the tunic, *tunica*, reaching nearly to the ankles; over this, hanging down in front, appears the *clavus latus*, a broad band extending perpendicularly from the neck down the centre in front of the tunic; this differs from the *clavus angustus*, a narrow band worn over the shoulders, and falling down on each side parallel to each other; whilst the outer vestment appears to me to be the *φαιλόνη* *pænula*, or travelling cloak alluded to by S. Paul in his Epistle to Timothy,

in the following words: *τον φαιλόνην ὀνἀπέλιπον ἐν Τρωάδι παρὰ Κάρπῳ, ἐρχόμενος φερε*, or, to use the Vulgate translation, *pænulam quam reliqui Troade apud Carpum, veniens offer tecum*. This garment, like the South American poncho, had an opening in the middle for the head to go through, and falling in front to the thighs, where it appears rounded, bears no slight resemblance to the *casula* of a subsequent age. A broad band encircles the *pænula* about the waist. The right arm and hand are defaced, but seem to have been represented as pouring a libation upon an altar; the left arm, which appears in the sleeve of the tunic, and the hands cross the body obliquely in front. It is possible that the drapery over and in front of the left shoulder may represent the *chlamys* or mantle. Now as regards the ecclesiastical vestments in use in the time of Gregory the Great, if we derive the origin from civil costume, we may consider the *tunica* as the prototype of the alb; the *clavus* as the prototype of the stole; and the *φαιλόνη* or *poenula* as the prototype of the *casula*, *planeta*, or *chesible*. We have, I think, in this somewhat mutilated effigy, a singular series of prototypes of the early ecclesiastical vestments I have found in no other Roman sculptured sepulchral effigy I have met with in Britain.^s

In such a dress as this it is, I think, fairly probable that the bishops of the early British Church, who attended at the Council of Arles, held early in the fourth century, A.D. 314, were arrayed.

^s This effigy I found in the Museum at Caerleon in 1871. I was so struck with it that I had it photographed, from which photograph in outline the woodcut at the head of this chapter was engraved.

When, at the very close of the sixth century, Augustine and others were sent by Gregory the Great as missionaries into Britain, and happily effected their immediate purpose without molestation, he subsequently transmitted to them, as we learn from Bede, all articles requisite for divine rites; namely, sacred vessels and altar coverings, ornaments pertaining to churches, sacerdotal vestments, relics of saints and martyrs, and books not a few.^a He also sent to St. Augustine the pall.

Here we have a record of the introduction of the vestments into the Early Anglo-Saxon Church. Their subsequent retention, though differing more or less in fashion in each succeeding age, lasted to the middle of the sixteenth century, some nine centuries and a half. During the seventh, eighth, and ninth centuries, we have, in this country, few, if any, representations of the vestments then in use.

The earliest representation I have met with in this country to which an approximate date may be assigned, and in which the ecclesiastical vestments are delineated, is that of St. Sextus, Bishop of Rome, in the early part of the third century; whose figure is worked on the Anglo-Saxon maniple found with the remains of St. Cuthbert in the cathedral of Durham; which maniple was made early in the tenth century by order of Aelfred, Queen of King Edward the Elder. She died A.D. 916. On this maniple, the bishop, St. Sextus, is represented

^a *Universa, quae ad cultum erant ac ministerium ecclesiae necessaria, vasa videlicet sacra et vestimenta altaria, ornamenta quoque ecclesiarum, et sacerdotalia vel clericalia indumenta, sanctorum etiam apostolorum ac martyrum, reliquias. Necon et codices plurimos. Beda, Ecclesiastica Historiae gentis Anglorum, Liber I. c. cxix.*

in the vestments in use in the early part of the tenth century.ⁱ He appears bareheaded with the tonsure, but without the episcopal mitre, which I think was not introduced before the twelfth century. He is vested in



Figure of S. Sextus.

the cassock, *tunica talaris*, alb, stole, and chesible; the right hand is upheld in front of the breast, while hanging over the left hand or wrist is the maniple.

ⁱ This representation is figured in that very learned and interesting work, *Raine's St. Cuthbert*, p. 33, from which the above reduced illustration has been taken.

In that precious Anglo-Saxon illuminated manuscript in the possession of the Duke of Devonshire, known as the *Benedictional of S. Ethelwold*, executed, as Mr. Gage has shewn, between the years 963 and 984, that is, in the latter half of the tenth century, we find prominent figures of Gregory the Great, S. Benedict, and S. Cuthbert, who are represented in pontificals, each wearing the chasuble over the dalmatic and tunic, with the stole beneath the latter worn over the alb. Over the shoulders of each, and hanging down in front of the chasuble, appears the pall, spotted with crosses. The faces of each are delineated as close-shaven.*

In an Anglo-Saxon *Pontifical* in the public library at Rouen, the date of which the learned Martene gives as his opinion might be about the year 900, but which the late Mr. Gage would assign to the close of the tenth or early part of the eleventh century, a bishop is represented bare-headed with the tonsure. Over the cassock, *toga talaris*, he is vested in the alb, stole, and chesible, the latter reaching about half-way down in front of the body, whilst the part behind is much longer; the hands are extended horizontally, and the maniple is suspended over the left hand. Over the chesible is the superhumerales. Before him is a priest clad in the cassock, alb, and stole, with the maniple hanging from the left hand, according to the ancient usage of the Western Church, holding a book. In the same manuscript is the miniature of a bishop bareheaded, with the

* A full description of this manuscript, from the pen of the late Mr. John Gage, accompanied with fac-simile engravings in outline, is given in the 24th Vol. of the *Archæologia*.

tonsure, in the cope—the earliest representation I have met with of that processional vestment—fastened by the pectorale: over the alb appear the extremities of the stole: from his left hand depends the maniple, whilst his right hand grasps the cambuca or pastoral staff. His face is close-shaven.¹

In a letter addressed by Lanfranc to John, Archbishop of Rouen, the former maintains that in the dedication of a church the bishop ought not to wear a chasuble but a cope.^m

In the Rules of the Order of S. Benedict, *Pro ordine S. Benedicti*, attributed to Lanfranc, Archbishop of Canterbury, A.D. 1070—1089, the following vestments are mentioned as worn in different services there enumerated: viz., amices, albs, stoles, tunics, dalmatics, chesibles, maniples, and copes.ⁿ

The Bayeux Tapestry, worked probably in the early part of the twelfth century, represent Stigand, Archbishop of Canterbury, in the cassock, *toga talaris*, alb, stole, and chesible, the latter much shorter before than behind, with the Archiepiscopal pall worn in front, and the maniple hanging over the left hand, between the fingers and thumb; the head is tonsured, but bare.

¹ *Archaeologia*, Vol. xxv.

^m *D. Lanfranci epistolarum*, liber XVI.

ⁿ *Pro ordine S. Benedicti*. Sacerdos honorifice, levita dalmatica duo subdiaconi tunicis duo albis, cantor cappa ad chorum.....dalmatica et tunica ad missam.....loco earum casulis ministri vestiantur.....alba et stola et dalmatica indutus.....His expletis deposita casula et stolis revertantur sacerdotes, induti albis.....sacerdos resumpta casula cum stola et diaconus stola.....sacerdos alba et stola.....sacerdos indutus casula procedat ad altare, diaconus vero stola et dalmatica indutus.....Omnes sint cappis induti.....cum manipulo.....capita amictibus velant.

Lyndwood, Bishop of S. David's, ob. 1446, in his gloss on the Provincial Constitutions, *Provinciale seu Constitutiones Anglie*, tells us of the surplice, as mentioned in the Constitutions of Archbishop Peccham, A.D. 1279—1292. Generally, as to the vestments treated of by Archbishop Wynchelsea, A.D. 1294—1313, who prescribed that the parishioners should, *inter alia*, provide a principal vestment, with a chesible, dalmatic, tunic, and with a cope, three surplices, and a rochet. The distinction between the two latter being that the former had long hanging sleeves, whilst the latter was without sleeves.*

The term 'vestment' was sometimes applied to one article only, *i.e.* the chesible. Sometimes, however, it was used to denote the whole suit of vestments required to be worn at mass.

The same nominal vestments, with which the Eucharistic rite, commonly called the Mass, was celebrated, appear to have been in use from the commencement of the seventh century, when they were sent by Gregory the Great into Britain to Augustine, to the middle of the sixteenth century, some nine hundred and fifty years. The fashion of the different vestments underwent, however, changes from time to time, as we find from a close examination of the sepulchral effigies of ecclesiastics of the various grades, at different periods;

* He (Lyndwood) speaks of the surplices and rochet as follows:—*Tria superpellicia ad usum scilicet trium ministrorum ecclesie videlicet Sacerdotis Diaconi et Subdiaconi. Rochetum quod differt a superpelliceo quia superpellicium habet manicas pendulas, sed rochetum est sine manicis et ordinatur pro clerico ministraturo sacerdoti vel forsan ad opus ipsius sacerdotis in baptizando pueros ne per manicas ipsius brachia impediuntur.*

and this will to a certain extent appear in the illustrations to this chapter.

To understand them the better, the two effigies from brasses, the one of a priest, the other of an archbishop—the latter of whose vestments only differed from those of a bishop by the addition of a pall—will explain more clearly the vestments pertaining to each grade, and the mode of vesting.



Brass Effigy of a Priest, in Stone Church, Kent.
A.D. 1408.

In the first, the six sacerdotal vestments are worn as follows:—1, the alb, with the parure or apparel in front of the skirt; 2, the stole; 3, the maniple, hanging down from the left wrist; 4, the chesible. The amice with its

parure appears round the neck as a collar; whilst the girdle round the alb is concealed from sight by the chesible.



Brass Effigy in Westminster Abbey of Robert Waldeby,
Archbishop of York. Ob. 1397.

The representation of an archbishop shews him vested in the episcopal sandals, the stockings not being visible; then the alb, which is plain; over this will be seen the fringed extremities of the stole; over this appears the tunic; and over that the dalmatic—distinguished by its fringed extremities, and open at the sides from the skirt to a certain distance upwards; upon this is worn the chesible; round the neck appears the amice with its parure; the hands are incased in the episcopal gloves,

on one of the fingers of which is the episcopal ring; the maniple is suspended from the left wrist; and on the head is worn the mitre. The crozier—differing from the pastoral staff of a bishop in being surmounted by a cross instead of a crook—is held in the left hand.

We have very few sepulchral effigies of ecclesiastics of an earlier period than the thirteenth century, those of the twelfth century being few in number, but still worthy of being described. Perhaps the earliest is that much-mutilated effigy in relief built up in the external east wall of Bathampton church, near Bath, and which I consider to be the sepulchral effigy of John of Tours, first Bishop of Bath, who died A.D. 1123. This effigy in its abraded and much mutilated state represents, as far as can be made out, one vested as a bishop. His inner vest consists of the *toga talaris* or ancient cassock, over which are worn the vestments—the alb, stole, and chesible, the latter like that of Archbishop Stigand, as delineated in the Bayeux Tapestry, very short in front and coming to a peak. In the left hand a book is held; the right hand is upraised; and within the right arm the pastoral staff appears; on the head the plain mitre, *mitra simplex*, with remains of the *infulæ*, seemingly appears. This effigy is in bas-relief, raised two or three inches, and is four feet eight inches in height.

Leland, who was first at Bath about A.D. 1533, in his second visit there, about A.D. 1542, thus speaks of this prelate, his acts, and monument:

“This John pullid down the old chirch of S. Peter at Bath, and erected a new, much fairer, and was buried in the middle of the Presbyterie thereof, whos Image I

saw lying ther an 9 yere sins, at the which tyme al the Chirch that he made lay to wast, and was onrofid and wedes grew about this John of Tours Sepulchre."

The sepulchral effigy in the south wall of the lady chapel, Exeter Cathedral, attributed, and I think with probability, to Bishop Bartholomew, who died A.D. 1184, is sculptured from a block of black or dark-coloured marble, ten inches and a half in height, with an arcade along the side of plain semicircular arches. This slab is coffin-shaped, and on it sculptured in low relief, in a rude and inartistic manner, the effigy of a bishop; his chin is bearded, and over the upper lip is a moustache. On his head is a plain low-pointed mitre. The vestments visible consist of the episcopal sandals, the alb, stole, dalmatic (plain at the skirts and not fringed), and chesible,—the latter coming to a point in front low down; the maniple is suspended from the left wrist. The right hand is upraised in act of benediction; the left hand is grasping the pastoral staff, which is headed with a simple crook turned outwards; at the other extremity is the pointed ferule; about the neck is worn the amice, plain and unornamented. At the feet a dragon is represented. The drapery of the vestments is very stiff and rude.

The sepulchral effigy in Peterborough Cathedral of Abbot Benedict, who died A.D. 1193, is one of the most perfect we have of effigies of ecclesiastics in the twelfth century. This effigy is of grey marble executed in relief, and represents the abbot not clad in the monastic cowl, but vested for the Eucharistic rite. The vestments are very simply arranged, and consist of the

amice, alb, stole, chesible, and maniple; the chesible is very long in front. The head is bare and exhibits the tonsure, whilst the upper lip and chin are (contrary to the then usual practice) close-shaven. The pastoral staff with the simple crook turned *outwards* is held in the right hand, and the stem crosses the body diagonally from right to left, the ferule being thrust into the jaws of a dragon, on whose body the feet of the effigy rest. In the left hand a book is carried.

The sepulchral effigy in Salisbury Cathedral assigned to Bishop Roger, who died A.D. 1139, but which may more probably have represented his successor, Bishop Joceline de Bailul, who died A.D. 1184, appears to have been removed in the thirteenth century from the original cathedral at Old Sarum to the present. It is undoubtedly a work of the twelfth century, and represents the bishop vested in the sandals, alb, stole, dalmatic,—the latter plain at the skirts and sides, and not fringed,—and chesible,—the latter is of an unusual length; from the left wrist the maniple is suspended. The right hand is upheld in act of benediction, whilst the left hand grasps the pastoral staff, headed with a plain crook turned outwards. The face is bearded; on the head is worn a peculiar-shaped mitre; and over the head is a rude segmental-shaped arch.

There may be some few more sepulchral effigies of ecclesiastics of this, the twelfth, century, but I have not noticed them; and the vestments appear in fashion comparatively simple and plain when contrasted with those of subsequent ages.

There are but few sepulchral effigies in our cathedrals



Sepulchral Effigy of Bishop Joceline, 12th Century,
Salisbury Cathedral.



and parish churches earlier than the thirteenth century, and though during that age they increased in number, and the accompaniments of architectural design and detail are of value as enabling us to discriminate more exactly the age of each sculptured tomb (for monumental inscriptions of this era are rare), they still present a numerical inferiority with those of the ages which succeeded, *viz.*, the fourteenth and fifteenth centuries. Still we find more episcopal effigies of this period than perhaps of any other class, and these enable us to judge of the fashion of the vestments as they then prevailed. In one respect they may generally be distinguished from those of a later period in the non-shaven appearance of the face, for up to the middle of the fourteenth century, circa A.D. 1350, we may notice the wearing of the short crisp beard and moustache over the upper lip, in effigies of ecclesiastics of episcopal and sacerdotal grade, with some exceptions, as we occasionally meet with ecclesiastical effigies even in the thirteenth century with the upper lip and chin close-shaven; but after the middle of the fourteenth century we meet no longer, for the space of three centuries, with the fashion of wearing, amongst ecclesiastics, the beard and moustache.

From the frequent removal of monuments in our cathedrals and churches from their original positions to other sites,—a practice much to be condemned,—and the misplacement of sepulchral effigies, many, in these latter days, have been mis-named, and it is from perhaps minute details that we venture to assign this or that effigy to a different individual from that to whom

it has been long popularly ascribed. For we cannot concur in all cases with the ascription which has long been followed, but must critically examine each doubtful effigy, as to the age at which it has been previously fixed.

The episcopal sepulchral effigies of the thirteenth century, in which the vestments of that age are more or less defined, in many of our cathedrals, may be considered as follows.

In Carlisle Cathedral, under an arch in the north aisle of the choir, is the sepulchral effigy of a bishop in the usual episcopal vestments, with a bearded face and a low mitre, *mitra simplex*. This I would perchance assign to Bishop Silvester de Everdon, who died A.D. 1254: but my assumption as to name must not be considered as conclusive, though the effigy is clearly one of the thirteenth century.

In Worcester Cathedral are two episcopal sepulchral effigies of the thirteenth century; one of these, sculptured in low relief, and worked in Higley stone, may fairly be ascribed to Bishop William de Blois, who died A.D. 1236; the other—one of the best and most carefully sculptured effigies of the thirteenth century I have met with—represents Walter de Cantelupe, the famous prelate of Worcester, who died A.D. 1266. This effigy is sculptured in bold relief on a coffin-shaped slab out of a block of Purbeck or dark-coloured marble, of which material sepulchral effigies of this age were not unfrequently sculptured from. In execution and design it affords an excellent representation of the fashion of ecclesiastical vestments as worn in the middle of the

thirteenth century. It represents the bishop with the moustache and crisp curly beard, with a low and plain pointed mitre, *mitra simplex*, on the head, on either side of which is sculptured stiff Early English foliage. About the neck is worn the stiff collar-like amice; the skirt of the alb is seen over the feet, with the parure or apparel—an early instance, I think, which appears to have been ornamented with imitative precious stones or glass. The extremities of the stole are visible over the alb; over this appears the dalmatic, the tunic beneath which is not visible; and over the dalmatic is worn the chesible, the folds of which are numerous and gracefully disposed. In front of the chesible, on the breast, is the *pectorale* or *rationale*. On the hands are the episcopal gloves, whilst the maniple, which is fringed at the extremities, is suspended from the left wrist. The right hand is upheld in act of benediction, whilst the left hand grasps the pastoral staff, the crook of which is gone. This effigy is one of the most complete and artistically sculptured representations of a bishop of the thirteenth century, in his episcopal vestments, and shews a development in fashion of a more refined taste from those of the preceding age. It was, I think, executed in the lifetime and under the superintendence of the bishop whom it represents.

Chichester Cathedral does not, I think, contain any sepulchral effigy of a bishop or ecclesiastic of the thirteenth century; that popularly ascribed to S. Richard, Bishop Richard de la Wych, who died A.D. 1253, is of a much later date.

In the lady chapel, Exeter Cathedral, are two sepul-

chral effigies of bishops of the thirteenth century; one of these I would ascribe to Bishop William Bruere, who died A.D. 1244, on the head of which is an early example of the *mitra pretiosa*; the other to Bishop Branscombe, who died A.D. 1280.

In Salisbury Cathedral are five sepulchral effigies of bishops of the thirteenth century. Of these a representation of that assigned to Bishop Egidius de Bridport, who died A.D. 1262, is here given in illustration.

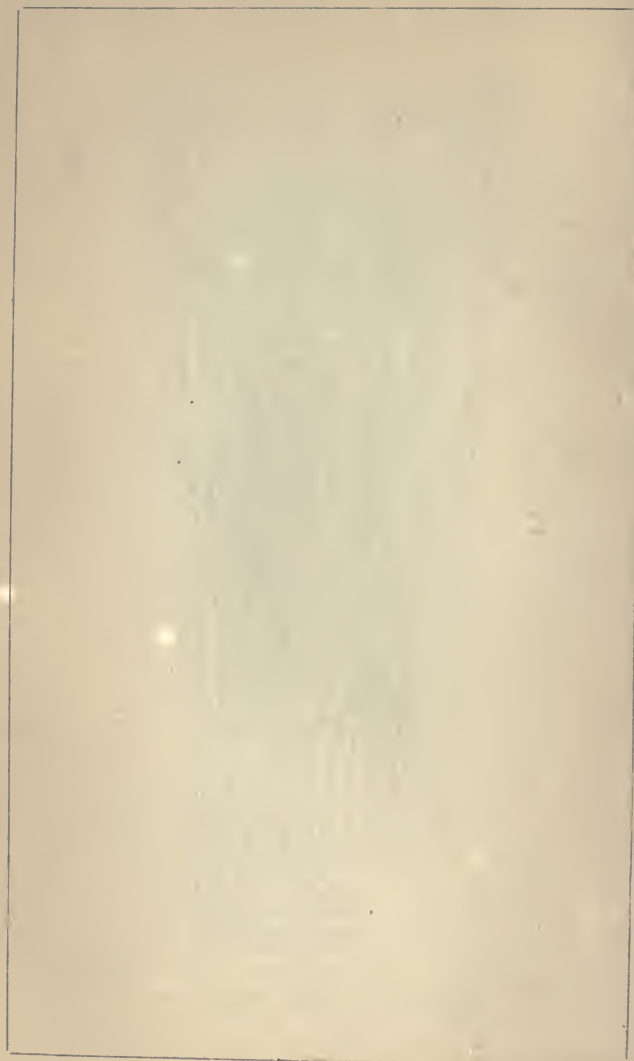
The only episcopal effigy in Wells Cathedral of the thirteenth century is incised on a plain coffin-shaped slab of Purbeck marble,—an early example of an incised slab. This, ascribed to Bishop William de Bytton, who died A.D. 1274, exhibits him mitred and vested in the alb with its parure, tunic, dalmatic, chesible, and maniple.

In S. David's Cathedral, South Wales, the only sepulchral effigy of a bishop of this period is that of Bishop Anselmus, who died A.D. 1248. It is of dark-coloured marble, and sculptured in relief, representing him with a moustache and short crisp curled beard, a mitre on his head, and vested in the amice, alb, dalmatic, and chesible.

In Llandaff Cathedral, South Wales, are four sepulchral effigies of bishops of the thirteenth century; the most ancient in the south aisle of the nave under the south wall, and sculptured in low relief from scist or slate, represents the bishop in a somewhat high mitre with *infulæ* attached, and vested in the amice, alb, stole, tunic, dalmatic and chesible, with the *rationale* in front of the breast, and the maniple over the left arm;



Sepulchral Effigy in Salisbury Cathedral of Bishop Egidius
de Bridport, Ob. 1262. 13th Century.



the episcopal sandals are also visible. This effigy I would ascribe to Bishop William de Bruce, who died A.D. 1287.

Another episcopal effigy, much abraded, also of the thirteenth century, appears under an arch in the south aisle of the nave, and presents this peculiarity, that the pastoral staff is on the *right* side. On the south side of the choir is another episcopal effigy in high relief. On the head the mitre with pendant *infulæ* is worn; the vestments consist of the amice, alb, tunic, dalmatic, and chesible; on the feet are sandals, pointed at the toes, whilst the maniple depends from the left arm. This effigy is evidently of the thirteenth century, and may, I think, be that of Bishop Staunton, who died circa A.D. 1294. A fourth sepulchral episcopal effigy of this period represents the bishop for whom it was designed clean-shaven on the upper lip and chin, *an uncommon feature of the period*. On his head he wears a high mitre with pendant *infulæ* attached, and is vested in the alb, stole, tunic, dalmatic, and chesible, wearing the maniple over the left arm; the folds of the drapery are numerous, and the material is of stone. It is clearly a sculpture of the thirteenth century, but I know not to what particular bishop it may be ascribed.

In Lichfield Cathedral the sepulchral effigy of Bishop Hugh Pattershall, who died A.D. 1243, represents him as wearing the simple mitre, and as vested in the amice, alb, stole, tunic, dalmatic, and chesible, with the *rationale* over the latter in front of the breast; the episcopal gloves are worn, and the pastoral staff grasped by the left hand has the crook *turned inwards*. Over the upper

lip is the moustache, and over the chin appears the short crisp beard.^p

In Rochester Cathedral the sepulchral effigy of Bishop Lawrence de S. Martin, who died A.D. 1274, is on the north side of the choir, and is sculptured in high relief on a coffin-shaped slab of dark-coloured marble. This effigy is mutilated, but represents the bishop wearing the low mitre, and vested in the amice, alb, stole, tunic, dalmatic, chesible, and maniple. There are two other sepulchral effigies of bishops in this cathedral of the thirteenth century, which may be severally assigned to Bishop John de Bradfield, who died A.D. 1283, and to Bishop Inglethorpe, who died A.D. 1291.

There may be other sepulchral effigies of bishops of this period by me unnoticed, but the above will suffice. The heads of many of the effigies I have described appear beneath pedimental canopies trefoiled within, of which that of Bishop Bridport is an instance; and these are accompanied with architectural details peculiar to this age, by which the approximate date, independent of the fashion of the vestments, may be ascertained.

Considered with reference to these sepulchral effigies, sculptured more or less in relief, the vestments of the thirteenth century, though often of rich materials, are in design plainer, and do not appear to be so elaborately worked out as those of the subsequent age. There is a certain freedom of design in the arrangement of the drapery, but the tunic and dalmatic are not so distinc-

^p In the engraving in *Gough's Sep. Mon.*, Vol. i. p. 84, this effigy is wrongly assigned to Bishop Walter de Langton, ob. 1321, whilst the effigy of the latter is erroneously ascribed to Bishop Hugh Pattershall.

tively marked as those of the age which followed; the tunic is indeed often not apparent, as if concealed beneath the dalmatic, and occasionally not even the stole is visible.

There is, I think, but one sepulchral effigy of an archbishop in York Cathedral of the thirteenth century, and that is of Archbishop Walter Grey, who died A.D. 1252. There is not, I think, one of this period in Canterbury Cathedral. The sepulchral effigies in our cathedrals of archbishops and bishops of the fourteenth century are more numerous than those of a prior age, but as the vestments were the same in number and name, and the change only, and that imperceptibly, in fashion, I shall enumerate only a few. The brass incised effigy in York Cathedral of Archbishop Greenfield, who died A.D. 1314, represents him with the face close-shaven, wearing the *mitra pretiosa*, which is low, and depending from which are the falling bands—the *vittæ* or *infulæ*. He is vested in the amice, the richly embroidered stiff parure of which appears as a collar; in the chesible, the folds of which are well adjusted, and on which appears the archiepiscopal pall, fastened to it on the shoulders and in front, and reaching to the bottom of the chesible; beneath the latter appear portions of the dalmatic. The portion of the brass which would represent the tunic, stole, alb, and sandals, is gone. From the left wrist depends the maniple. The right hand is upheld in act of benediction—a late instance; the crozier which appears partly enveloped in the *velum* or *sudarium*, is on the left side, but the head of it is gone.

The sepulchral effigy in Worcester Cathedral of Bishop

Giffard, who died at the commencement of the fourteenth century, A.D. 1301, represents him with his face close-shaven—an early instance,—wearing the low *mitra pretiosa*, with the *vittæ* or *infulæ* attached. About the neck is the amice; on the feet the episcopal sandals appear, of a scarlet colour; the skirts of the alb are ornamented with the parure, over which appear the extremities of the stole; over the latter are worn the tunic and dalmatic, the latter fringed at the skirts; over all is the chesible arranged in pliant folds, and in front of the breast over the chesible is the *Rationale*. The hands are gone, but the right hand appears to have been upheld in act of benediction, whilst from the left wrist the maniple is pendant. Remains of colour evince the vestments to have been rich.

The sepulchral effigy in Canterbury Cathedral of Archbishop Stratford, who died A.D. 1340, represents him with his face close-shaven, wearing the *mitra pretiosa*, the amice with a rich parure and drapery folded in front of the neck, episcopal sandals, alb with rich apparels, stole, tunic, fringed dalmatic with wide ornamented sleeves, chesible, affixed to which is the pall, richly embroidered and fringed at the extremity; the hands are gone, but they have evidently been gloved and conjoined in prayer. The stem or shaft of the crozier is placed within the *right* elbow, but the head of it is gone.

The sepulchral effigy of John de Sheppy, Bishop of Rochester, who died A.D. 1360, was, in 1825, discovered walled up in the easternmost arch on the north side of the choir of Rochester Cathedral. It was sculptured

out of a single block of stone; and the remains of painting evinced the vestments to have been of the most gorgeous description. Beneath the head were represented two square cushions, each richly but differently ornamented. The face was close-shaven; on the head appeared the *mitra pretiosa*. About the neck was the amice, stiff with the parure or apparel, but open in front so as to disclose the pliant folds. The sandals were orfreyed and pointed at the toes; the alb shewed a rich parure or apparel in front at the skirt, but neither the stole or tunic were represented; over the alb was worn the dalmatic, richly ornamented, but the borders were not fringed; the wide sleeves of the dalmatic were visible. Over all the chesible was worn;—not only was this highly ornamented, but the pliant folds were arranged with excessive skill and grace. The hands were conjoined, and the gloves richly wrought. A rich and tasselled maniple depended from the left wrist. Within the left elbow appeared the pastoral staff, of rich design, but the crook of this was gone; the pointed ferule at the foot was, however, perfect, and the stem enshrouded within the *sudarium* or veil.

During the fourteenth century the practice of representing the sepulchral effigies of prelates with the right hand upheld in act of benediction appears gradually to have changed, and the hands were more generally sculptured conjoined on the breast, as in prayer. The short crisp beard and moustache commonly worn in the thirteenth century fell gradually into disuse during the early half of the fourteenth century. The *mitra simplex* was also during the same period generally superseded

by the *mitra pretiosa*; and the simple crook of the pastoral staff by a crook of richer design. The vestments also were more elaborately worked, and the materials appear to have been of a more pliable texture.

The episcopal sepulchral effigies of the fifteenth century do not present any marked or material perceptible change in the fashion of the vestments, but the crook of the pastoral staff gradually became more and more enriched. The vestments are, however, better defined, the effigies are often painted, and the tombs on which they repose are architecturally designed in a much richer manner and with more detail than before, though, perhaps, not so chaste as the tombs of the fourteenth century. At the close of the fifteenth century, and up to the reign of Edward VI., the fashion of certain of the vestments changed in detail. The chesible sometimes became rounded in front instead of coming to a peak, (but this was not always the case); the episcopal sandals became rounded at the toes; and the episcopal gloves richly ornamented had tasselled extremities hanging from the wrists. The apparent absence in some effigies of the tunic should lead, not to the supposition that it was left off, but that it was concealed beneath the dalmatic.

Amongst the effigies which exhibit the above changes may be noticed that in the crypt of Canterbury Cathedral of Archbishop Morton, who died A.D. 1500; that in Hereford Cathedral of Bishop Mayo, who died A.D. 1516; that in Bodmin church, Cornwall, of Vivian, Prior there, who subsequently became a Titular Bishop; and that in Sutton Coldfield church, Warwickshire, of Veasey, sometime Bishop of Exeter, who died A.D. 1555.

The effigy of Archbishop Morton represents him with the face close-shaven, wearing the *mitra pretiosa*, which is much mutilated. He is vested in the amice, folded about the neck; the alb, over which appears the fringed extremities of the stole; the tunic is not visible, but the dalmatic, which has rich sleeves, is fringed at the skirts. The chesible is rounded in front, with the pall over; depending from the left wrist is the maniple. The hands are conjoined as in prayer; the episcopal gloves are tasselled at the wrists. The remains of the crozier appear on the *right* side, within the right arm.

The effigy of Bishop Mayo also exhibits the change in the fashion of certain of the vestments which took place in the early part of the sixteenth century. His hair is clubbed in the fashion of the age, and he wears the *mitra pretiosa*, with the *infulæ* or *vittæ* depending behind, and the face is close-shaven. He is represented as vested in the amice, the apparels of which are richly worked; in the alb, tunic, dalmatic, and chesible, which is rounded in front at the skirt; the extremities of the stole are not visible; the maniple is richly ornamented and fringed, and depends from the left wrist; the sandals are round-toed. The pastoral staff, which is veiled, is on the left side, and the crook is richly worked. The episcopal gloves are covered with rings, and jewelled at the back; and the wrists of the gloves have pendant tassels—a fashion of the age.

The effigy of Thomas Vivian, the last Prior of Bodmin and Titular Bishop of Megara in Greece, who died A.D. 1533, and whose monument was, on the Suppression, removed from the Priory church, Bodmin, into the Parish

church, exhibits him with his hair clubbed, wearing the *mitra pretiosa*, with *infulæ*. The amice is arranged about the neck in the usual manner. The uppermost vestment is the chesible; beneath this appears the dalmatic, fringed at the sides and at the bottom of the skirt. No tunic is visible. Beneath the dalmatic appear the fringed extremities of the stole, worn over the alb, which latter has the parure in front of the skirt. The maniple, fringed at the extremities, depends from the left arm. On the feet are round-toed sandals. The hands are conjoined on the breast as in prayer, and the gloves are richly ornamented, with tasselled extremities hanging from the wrists. The pastoral staff is placed on the left side, and the crook is richly ornamented; a veil, with fringed extremities tied in a knot, encircles the staff.

The sepulchral effigy of Veasey, Bishop of Exeter, who died A.D. 1555, appears to me to have been executed many years prior to his decease, as it represents one in middle age of life, whereas he is supposed to have died at the advanced age of 103. On his head appears the *mitra pretiosa*, studded with jewels. He is vested in the amice, alb, tunic or dalmatic, and chesible; on the hands the episcopal gloves are worn, tasselled at the wrists; the episcopal sandals on the feet are square-toed. The hands are upraised on the breast as in prayer, and over the left arm is the maniple. The pastoral staff, encircled with the veil, is placed within the elbow of the *right* arm, and extends in a diagonal direction to the left foot; the ferule is plainly visible, and the crook is of late design.



O. JEWITT. del. &c.

Effigy of Bishop Veasey, in Sutton Coldfield Church,
Warwickshire.



The signification of the *velum* or *sudarium*, as appended in many cases to the pastoral staff, I have not been able satisfactorily to ascertain. Durandus, in treating *De Baculo Pastoralis*, does not allude to it; and Gavantus, in his *Thesaurus Sacrorum Rituum*, treating "*De qualitate paramentorum*," observes, "*Eadem ratione, qua baculo Abbatiali appenditur velum, seu sudarium nodo ejusdem, ad differentiam Baculi Episcopalis.*" But we find the *sudarium* or veil appended to the pastoral staffs of bishops from the fourteenth to the middle of the sixteenth century.

The pastoral staff is ancient, and may be traced back to the close of the sixth century, perhaps earlier, being mentioned as an episcopal ornament in the *Sacramentary* of S. Gregory. It was anciently very simple in construction, the head resembling a shepherd's crook or volute. In the thirteenth century, or subsequently, the crook became more and more enriched. Both the crook and the pointed ferule at the foot of the staff had their mystical meanings, *curva trahit, quos recta regit, pars ultima pungit*. The representation of a pastoral staff here given shews it to be one of the fifteenth century, but I have forgotten from whence it was taken.

Mitres were of three descriptions as worn at different times: the *mitra simplex*, white, and of linen,—this appears on the effigies of bishops of the thirteenth century; the *mitra aurifrigiata*, ornamented with gold orfrees; and the *mitra pretiosa*, enriched with plates of silver and jewels: the latter we commonly find on the heads of episcopal effigies from the fourteenth to the middle of the sixteenth century. The *vittæ* or *infulæ*,



Pastoral Staff.



The Limerick Mitre.

pendant ornaments at the back of the mitre, are alluded to by Durandus: "*Due pendule ex posteriori parte designant duplicem memoriam.*" He notices but two kinds of mitres, *mitra linea et alba* and *mitra aurifrisiata*. There were certain times and occasions on which these were severally worn. Mitres were anciently comparatively low, but from about the end of the thirteenth century they rose from six inches to ten inches and a foot in height; in the sixteenth century still higher. The so-called Limerick Mitre of the date 1418, here represented, is thirteen inches in height; the body consists of silver laminae gilt, and adorned with devices composed of small pearls, crystals, garnets, emeralds and amethysts, which enrich it. This is a *mitra pretiosa*.[†]

Till the fourteenth century sculptured sepulchral effigies of ecclesiastics who had attained no higher grade than that of priesthood are rare. A fine and interesting example of the thirteenth century is, however, preserved in Ledbury church, Herefordshire. This, a recumbent effigy of a priest in the Eucharistic vestments, within a pointed-arched canopy, trefoiled in the head, and springing from two lateral shafts, with moulded bases and caps, had been removed from its original position, and was, when my notes were made, placed upright against a wall in the north transept of the church. This effigy is in a better state of preservation than we usually find to be the case in effigies of so early a period. The head reposes on a lozenge-shaped cushion; the face exhibits the moustache over the upper

[†] This mitre is engraved in the 17th Vol. of the *Archæologia*, with a full descriptive dissertation by John Milner, D.D.

lip, and short crisp beard over the chin. The hair appears cut close round the forehead. The priest commemorated is vested with the amice folded about the neck without any apparent parure; in the alb, which is plain and devoid of any parure in front of the skirt; over the alb appear the extremities of the stole, which are long and plain; the maniple, which is worn over the left arm at the wrist, is also plain. The sleeves of the cassock, *toga talaris*, are visible beneath the folds of the chesible, and are cuffed at the wrists; the hands are conjoined on the breast as in prayer. The chesible, which is well defined, is of moderate length, and is covered with the orfrey coming over the shoulders and disposed in front somewhat like an archiepiscopal pall. Few effigies of the kind are indeed more interesting than this, as will be seen by reference to the illustration. Of whom it is commemorative I have no knowledge.

No very perceptible change appears to have taken place in the Eucharistic vestments of priests during the fourteenth, fifteenth, and the first half of the sixteenth century. Sculptured effigies of priests during these periods are not uncommon, but incised brasses are far more numerous. Many of the recumbent sculptured effigies have, however, suffered from violence. Amongst the most remarkable is the sculptured recumbent effigy on a high tomb in Beverley Minster of a priest, of the fourteenth century, supposed to be one of the Percy family. He is represented as apparelled in the ordinary vestments—amice, alb, stole, chesible, and maniple, but these are richly worked with armorial bearings on heater-shaped shields and other devices;



Effigy of a Priest in Ledbury Church, Herefordshire.
Circa A.D. 1250.

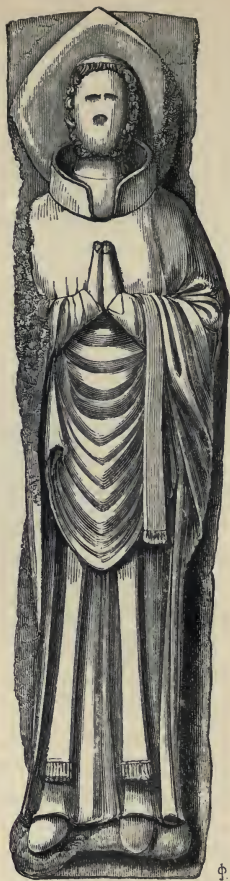


the hands are conjoined on the breast as in prayer, and the cuffs of the sleeves of the alb are worked with rich parures; but the most noticeable feature about this effigy is that the amice, instead of being folded about the neck in the usual manner, is drawn over the back of the head as a hood. One of the mystical significations of the amice anciently was *Galea salutis*, and it is so treated of by Durandus. I have only met with one other instance in this country where the amice is similarly disposed, and that is on the sculptured recumbent sepulchral effigy of a priest, of the fourteenth century, in Towyn church, Merionethshire. The personage of whom this effigy is commemorative is represented vested in the alb, stole, and chesible, with the maniple suspended over the left arm; the chesible is not very long, and from beneath it appear the close-fitting buttoned sleeves, *manicæ botonatæ* of the cassock, *toga talaris*. The hair descends with flowing locks on each side of the face. But the peculiar feature of interest about this effigy consists in this, that the *amice*, like that of the priest in Beverley Minster, instead of being folded about the neck, is worn over the head as a hood.

Of these exceptive practices, the celebrated Father Thiers, Doctor in Theology of the Gallican Church, learnedly treats in his *Histoire des Perukes*, first published, I think, in or about the year 1689. In the eighth chapter of this work, writing "*Des Amitis*," he commences the title thus—" *La pratique de dire la messe et de servir à l'autel avec un amit sur la tête, ne paroît pas fort régulière.*" He tells us that the priests, deacons,

and subdeacons, and those who at Paris were called the "*Induts*," wore the amice on their heads, in certain dioceses, from the octave of S. Denis, or from All Saints to Easter, and that this was the usage of great, illustrious, and learned patrons; but he protests against this custom as being irregular. He then gives curious reasons assigned for and in favour of this custom. He informs us that before the time of Charlemagne, no mention occurs of the amice amongst the sacred vestments, and that it was introduced into the Latin Church in the ninth century; also that the head was never covered with the amice till the middle of the thirteenth century. He treats, indeed, of the practice as altogether unusual and exceptional. It is, then, of this unusual and exceptional custom that the effigies of priests in Beverley Minster and Towyn church present us with most interesting and rare examples.

We sometimes find the sepulchral sculptured effigies of priests in a mutilated condition, having suffered more or less from violence. Some few years ago, in the restoration of Ladbroke church, Warwickshire, the recumbent effigy of a priest much mutilated was discovered. This appeared to be of the fourteenth century. In Hillmorton church, Warwickshire, within a sepulchral arch in the wall of the north aisle, is the recumbent sepulchral effigy of a priest, much mutilated. He is represented vested in the alb, over which is worn the stole, a larger proportion of which is visible than is generally the case. Over this appears the chesible, which for the period is represented as unusually short. The maniple is suspended from the left arm near the wrist,



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Effigy of a Priest, Hillmorton Church, Warwickshire.

and the amice is arranged collar-like about the neck. The hands are conjoined on the breast, and the head has been broken off but has been clumsily refixed with cement. The right side of this effigy, which projected a few inches beyond and in front of the arched recess within which it was placed, has been wantonly chopped away in order to make it flush with the wall and to gain three or four inches for a pew. This barbarism must have been committed nigh a century ago, when this church was repewed in the most paltry manner. This effigy, which is not even mentioned by Sir William Dugdale in his *Antiquities of Warwickshire*, I should conjecture to be that of William de Walton, priest, the first vicar of Hillmorton, who died about the year 1348.

In Southwell Minster, Nottinghamshire, a much abraised and mutilated sculptured effigy of a priest, has, within the last few years, been discovered. This, of alabaster, in high relief, represents the party commemorated as vested in the amice, alb with parures, stole, and chesible, with the maniple worn over the left arm. The head and hands are gone. From the material I should conjecture this to be of the fifteenth century.

In Heckington church, Lincolnshire, is the fine sculptured recumbent effigy of a priest. The head is defaced. He is represented vested in the amice with its parure, alb, stole and chesible, the latter orfreyed and richly worked, and maniple. This exhibits a rich specimen of the vestments of the fourteenth century.

We do not commonly find in our cathedrals sculptured sepulchral effigies of ecclesiastics of simple sacerdotal grade, but in St. David's Cathedral, South Wales,

we have no less than seven sculptured recumbent effigies of ecclesiastics of no higher grade than that of priest. Of these three are much mutilated; of the rest, one has long been popularly ascribed as the effigy of Giraldus, who died *circiter* A.D. 1220, but it is a sepulchral effigy of the fifteenth century, and of a period upwards of one hundred and fifty years subsequent to the death of Giraldus.*

In Luton church, Bedfordshire, is the sculptured effigy of a priest, interesting as shewing how the maniple was attached to the left wrist. This is late in the fifteenth century. In Stoneleigh church, Warwickshire, is the fairly perfect effigy of a priest—the clubbed hair shewing it to be late in the fifteenth century.

Sometimes the sculptured effigy of a priest represents him holding the chalice and host on the breast. In the churchyard, Ancaster, Lincolnshire, is the sculptured effigy of a priest in his vestments, who is represented with his hands on the breast holding a chalice. This is of the fourteenth century.

Many a remote country church will be found to contain one or more sepulchral effigies worthy of notice. Of these, those of ecclesiastics are not the least interesting; for in these days of so-called church restoration, but which may more fitly be described as of church destruction, the memorials of the dead—ancient benefactors to the church—are but too often and too heedlessly removed, without the slightest necessity, in a manner disgraceful to all concerned.

* This effigy is engraved in Powell's edition of the *Itinerarium Cambriae* of Giraldus.

Of the minor Orders of ecclesiastics beneath the grade of priesthood we have, with regard to sepulchral effigies, but few individual examples. Each of these requires to be noticed severally, as they are not numerous enough to classify.

On a visit to Furness Abbey, Lancashire, some forty years ago, I found lying unheeded about the ruins the headless sepulchral effigy of an ecclesiastic, that of the grade of a deacon, which, as far as my experience goes, I believe to be unique.

This effigy, apparently of the fourteenth century, was somewhat rudely, or at least formally, sculptured in relief from a block of lias or limestone. From the nature and hardness of the material, the sculptor has altogether failed to give any effect or breadth in designing the drapery. The head has been broken off, and the body is represented vested simply in the alb, with close-fitting sleeves. In front of the alb at the skirt appears the parure or apparel. The cuffs of the sleeves are also covered with parures or apparels, but these are quite plain. The alb is girt about the loins with a girdle, *cingulum, seu zona, seu balthus*, the tasselled extremities of which hang down to the parure or apparel in front of the alb. This is one of the few effigies of ecclesiastics in which this vestment, the girdle, is apparent.

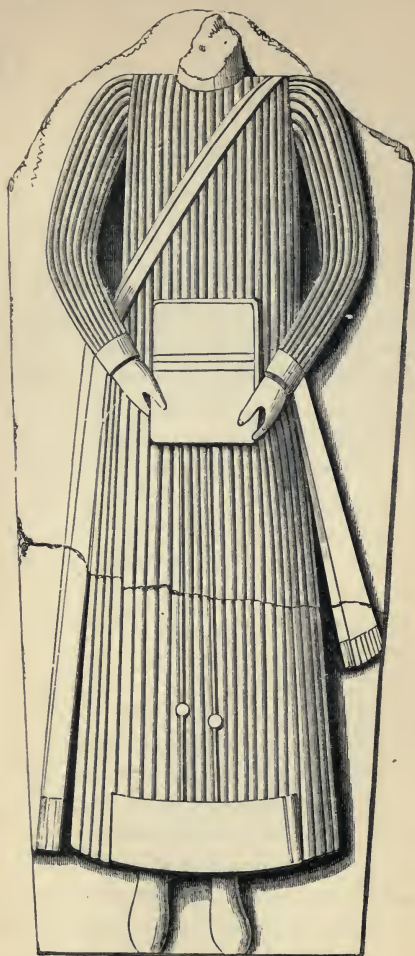
From the wrist of the left hand hangs or depends, in a somewhat oblique position, the maniple; and crossing diagonally from the left shoulder to the right hip, and thence falling straight down by the right side, with both extremities hanging downwards, on the same side

is worn the stole. In front of the body, a book, *Liber Evangeliorum*, is held with both hands.

The slab out of which this effigy is sculptured is coffin-shaped, wider at the upper part than at the lower. The mode of wearing the stole over the left shoulder, with the extremities hanging down on the right side only, of which this effigy is illustrative, was peculiar to the office of deacon, and is alluded to by Durandus in his *Rationale Divinorum Officiorum*. For in treating of the office of deacon he tells us that the stole was placed on the left shoulder, "*supra sinistrum humerum stola imponitur.*" The book represented is that of the Gospels, for the same writer tells us that when one was ordained deacon there was delivered to him a stole and the book of the Gospels: "*Diaconus cum ordinatur traditur sub certis verbis stola et codex Evangelii.*"

In a manuscript Pontifical, in my possession, written, I think, in the early part of the sixteenth century, but which does not probably materially differ from the Pontificals of an earlier age, the bishop, at the ordination of a deacon, is represented as putting the stole over the left shoulder of the deacon and adjusting it under his right arm: "*Hic Episcopus sedens cum mitra ponit stolam super humerum sinistrum reducens eam sub alam dextram.*" He, the bishop, is also represented as delivering to the deacon the book of the Gospels: "*Hic tradit Episcopus librum Evangeliorum.*"

Many years ago, but subsequent to my discovery of the effigy of a deacon at Furness Abbey, I was on a walking expedition in South Warwickshire. In the little rural village of Avon Dassett, a small unpreten-



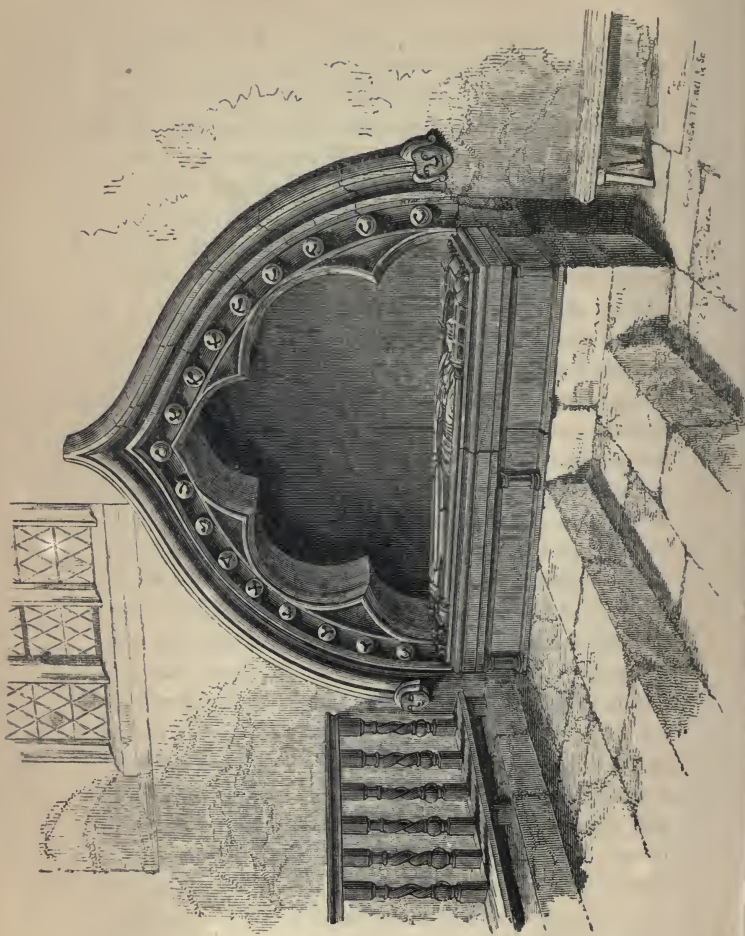
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Sepulchral Effigy of a Deacon, Furness Abbey.



tious-looking church gave little hope of its containing any feature worthy of remark, but "*fronte nulla fides.*" I entered the church, and beneath a fine sepulchral arch in the south wall of the chancel, I found one of the most interesting sepulchral effigies it has been my fortune ever to examine. It was the effigy, perhaps unique of its kind, of a former and early incumbent of that church, who appears to have died before he attained priest's orders, he being represented in the full vestments of a deacon only. And here we have an illustration of a former practice in our ecclesiastical history, for in the twelfth and thirteenth centuries it was by no means unusual for ecclesiastics of the inferior grades, such as deacons and subdeacons, and even acolytes, to become incumbents of churches. We may find numerous instances of this custom in almost every county history, in the lists of incumbents of the several parishes, and their different grades in and towards the priesthood. This was felt to be an abuse, and in the second General Council of Lyons, held A.D. 1274, the twentieth canon imports that all those who have benefices with the cure of souls shall be ordained priests. Amongst our own provincial constitutions, in the Council of London, held A.D. 1268, the ninth article provided that no one should be admitted to a vicarage unless he had been ordained a priest, or at least a deacon; and that of those who had already been instituted, and as yet not ordained priests, that they should be so ordained within a year at least. This effigy at Avon Dassett is of the thirteenth century, and I can find mention of only one incumbent of that parish of that century, and it is not recorded of





J. JEWITT DEL. & S.

Sepulchral Effigy of a Deacon. Avon Dassett Church,
Warwickshire.



what grade in the orders of the church he was, but I think this effigy represents him—*Hugo Rector eccles de Avene Dercet Mense Maie 1232*. The slab out of which this effigy is sculptured is of a dark coloured forest marble, out of which material many effigies of the thirteenth century were sculptured, the effigy being represented lying within or beneath a canopy composed of a semicircular arch, with the representation of buildings above; and this canopy is supported by slender shafts running up the sides of the tomb, with moulded bases and bell-shaped caps. This effigy, which is sculptured in relief, represents the person commemorated in the full vestments of a deacon, about to assist in that character at High Mass. He wears the *toga talaris*, or ancient cassock, the ordinary habit of an ecclesiastic; of this only a small portion of the skirt near the feet is visible. Over the skirt appears the alb, and over that the dalmatic. On the right side, beneath the dalmatic, are the two extremities of the stole, the position of which, as thus worn, I have commented upon in describing the effigy at Furness Abbey. The sleeves of the cassock and of the alb are close fitting, those of the dalmatic are wide, and the sides of the skirts of the dalmatic are open to a certain degree upwards, but there is no fringe to the borders of the dalmatic in this early specimen as in later examples. Folded about the neck appears the amice, and the crown of the head is tonsured. The right hand held down is grasping a scroll, on which was probably painted the name of the person commemorated. This is one of the few instances in which sepulchral effigies are represented with scrolls.

The left hand is upheld on the breast, and hanging down from the wrist appears the maniple. This effigy, when I first discovered it, was placed on the south side of the chancel: but the church has been since rebuilt, and it is now placed on the north side. It has, however, been carefully preserved. Over it is a sepulchral arch, ogee-shaped, but not crocketted. It is, however, cinque-foiled within, and is ornamented with the ball flower placed at intervals within a hollow moulding. This arch is of later date by a century than the effigy and tomb which lie beneath it, and it appears to me that in the fourteenth century, when the chancel of the old Norman church was rebuilt, this sepulchral arch was constructed over the effigy of a former age.

There is a palpable difference between the two effigies of deacons at Furness Abbey and at Avon Dassett, for the latter is vested in the dalmatic, but not the former. This singularity and difference may thus be accounted for. There were certain religious offices which the deacon could perform vested only in his alb, girdle, stole, and maniple; but in assisting at High Mass it was generally requisite that the dalmatic should be worn by the deacon and the tunic by the subdeacon. There were, however, certain occasions on which neither the dalmatic or tunic were thus worn, for, as Durandus writes, "*Non ergo Dyaconus dalmaticam, nec subdiaconus tunicellam in diebus jejuniorum in officio misse portant.*" On fasting days the deacon wears not the dalmatic, nor the subdeacon the tunic, whilst engaged in the office of Mass.

The maniple worn over the left arm was a vestment common to the various grades of the church, from the

subdeacon upwards; for at the ordination of a subdeacon the bishop placed the maniple on his left arm, as appears from the Pontifical, "*Hic episcopus sedens mittit manipulum supra brachium sinistrum.*"

The mode of wearing the stole by a deacon differed essentially from the mode in which it was worn by a priest, for in the case of the latter the stole came over both shoulders, and crossed the breast diagonally or saltire-wise in front down to the girdle, from whence the two extremities, which were fringed, hung pendant, one on each side. This mode of wearing the stole is seldom visibly apparent on the effigies of priests, as the chesible falls in front of the alb, and the fringed ends of the stole alone appear beneath the chesible. In some few instances, however, the effigies of priests are represented as vested in the alb, with the stole over crossed in front, as if vested for some sacred office in which the chesible was not required to be worn.

In Sudborough church, Northamptonshire, is a small incised brass of a priest, one of a group, represented in the alb with the stole over crossed in front. In the cloisters of Lincoln Cathedral is a stone effigy not sepulchral but an image of St. Giles, brought, it is said, from the Hospital of St. Giles near that city, and to which, in time of old, adoration may have been paid. This represents the saint as vested in priestly, not in eucharistic vestments, *viz.* in the alb with its girdle and the stole crossed in front of the breast, with the extremities hanging down on each side; about the neck appears the amice with a rich apparel or parure, and at the back is worn a cope.

The difference in the wearing of the stole between the priest and deacon is thus alluded to by Durandus: "*Orarium itaque jugum scilicet onus est jugum sacerdotibus, onus dyaconibus. Unde fit est et sacerdotibus circa collum, et dyaconibus supra sinistrum humerum ponatur. Sicut enim jugum collo portatur, sic et humeris onera feruntur.*"

In St. David's Cathedral, South Wales, are two remarkable sepulchral effigies of ecclesiastics, such as I have not met with elsewhere. Beneath a plain sepulchral arch in the south wall of the south aisle of the choir, on a high tomb of the fourteenth century, is one of these singular effigies. It is that of an ecclesiastic. He appears vested in the amice, alb, stole, and *dalmatic*; not the chesible, with the maniple worn over the left arm. From the extremities of the stole hanging down in front, *on either side*, we have the sign at least of a grade of priesthood: the sleeves of the dalmatic are loose or wide, and the hands are conjoined on the breast in prayer. Though this effigy is somewhat mutilated, it is in many parts in a state of fair preservation.

From the dalmatic being worn over the alb, and the absence of the chesible; and from the stole being worn in priest-like fashion, differing from the mode in which it was worn by a mere deacon, in which it was brought over the left shoulder and both extremities hung down on the right side; I can arrive at no other conclusion but that this, and the other effigy similar to it, were the sepulchral effigies of archdeacons of priestly grade.

Of sculptured sepulchral effigies of ecclesiastics beneath that of the grade of deacon, I only know of one.

In the church of the Holy Cross, or Abbey church, Shrewsbury, is a raised or high tomb, said to have been brought from the old church of S. Giles, in that town. The covering slab, in shape a parallelogram, indicating in date the fifteenth century, is of a ridge-like form known as *en dos d'âne*. The sculpture on the upper part consists of a rich foliated cross; beneath this, on the south or dexter side of the tomb, sculptured in high relief, is the much mutilated effigy of one of the minor grades of the church, that of an acolyte or subdeacon, but whether represented as simply wearing the *toga talaris*, the ancient cassock, or the alb, it is very difficult from the mutilated condition of the effigy, of which the head has been destroyed, to determine. The accompaniments, however, to this effigy are sufficient to make it interesting, for incised on the slab close by the head is a bell, whilst on the slab on the sinister side of the effigy are incised the chalice, containing the host or consecrated wafer, beneath which is a book, *Liber Evangeliorum*, and beneath this a candlestick and taper. Now of what grade or Order were these accompaniments characteristic? One of the earliest Ritualistic writers, whom I have before quoted, Albinus Flaccus Alcuinus, who flourished in the latter part of the eighth century, in his *Liber de Divinis Officiis*, briefly describes the office of an acolyte or light bearer; this office was to attend the deacon with a light when the Gospel was read, not to dispel darkness, but in memory of that Light of Whom it was said, "That was the true Light, which lighteth every man that cometh into the world."

But to use his very words, "*Acolytus Grece, Latine*

Ceroferarius, id est, cereum ferens, illorum officium est, ut deportent cereos ante diaconum, quando legitur Evangelium in ecclesia, et non ad effugandas tenebras, quatenus sub typo corporalis lucis, lux illa in memoria habeatur, de qua dicitur; Erat Lux vera qua illuminat omnem hominem venientem in hunc mundum."

In a manuscript Pontifical in my possession, of the early part of the sixteenth century, on the ordination of acolytes, the bishop delivered to them severally a candlestick with a wax taper, and an empty vessel for the admixture of the wine and water in the Eucharist.

I am not clear about this effigy, whether intended to represent an acolyte or a subdeacon,—I rather think the former.

Besides the different sepulchral effigies of ecclesiastics representing the several grades of bishop, priest, and deacon, vested for the Eucharistic office, we meet with numerous other sepulchral effigies of ecclesiastics of canonical rank, that is, deans and canons of cathedral chapters and colleges, represented in the choral habit. And these were not confined to monuments in cathedral and conventual churches, but in many of our country churches we find memorials of rectors and vicars of those churches, who having been also a canon of some cathedral or collegiate foundation, has his effigy, whether sculptured or of incised brass, represented in the canonical or choral habit, rather than in the Eucharistic vestments.

Now in the canonical or choral habit we first have the cassock, the ordinary garment of an ecclesiastic, over which is worn the surplice, with very long and loose

hanging sleeves, hence the not unfrequent expression we meet with in old documents, "a surplice with sleeves." Over the surplice, covering the breast and upper part of the back, with pendant scarf-like appendages hanging down in front, is that habit generally considered as peculiarly worn by those of canonical rank in the Church, the tippet of fur, *Almucium*, *Aumasse*, *anglice Amess*.^{*} This must not be confounded with the *amictum* or amice, one of the Eucharistic vestments. Over the surplice and amess was usually worn, though not in all cases, (for the exceptions are numerous), the cope, fastened together in front of the neck by a morse. The cope was also a processional habit, and worn by the priest at certain services, as at burials.

The earliest sculptured sepulchral effigy I have met with in the canonical habit is that of a dean in the lady chapel, Hereford Cathedral, on the south side near the west end. This has been very generally ascribed to Dean Berew, who died A.D. 1462, but it is evidently of a much earlier date, by at least a century, than that of his death. It is the effigy of a dean who lived not later than the early half of the fourteenth century, as is evident not only from the fashion of the decanal or choral habit, but also from the moustache and beard worn over the upper lip and on the chin. He wears on his head a cap, the *birretum*, and is attired in a cassock with close-fitting sleeves, a surplice with long sleeves, and tippet or hood, probably the *almucium* or amess; but with the exception of the surplice the habit is not

^{*} *Almutia pellicea insigne Canonicorum est.*—Thiers' *Histoire des Per-ruques*.

well indicated, so that there is a difficulty in describing it.

There are four other sculptured sepulchral effigies of deans in Hereford Cathedral. Beneath a well moulded sepulchral arch, of the fourteenth century, in the south wall of the south aisle of the nave, is the recumbent effigy of an ecclesiastic of canonical grade. The head is partly defaced, but the *birretum* or close-fitting scull cap is worn, and the chin is close-shaven. The person commemorated appears in the *toga talaris* or cassock with close-fitting sleeves; over this is worn the surplice with sleeves, and the *almucium*, amess or furred tippet, with its pendant bands hanging down in front, whilst at the back of the head it appears like a standing cape. This effigy is that of a dean of the fourteenth century, and may be commemorative of Stephen de Ledbury, dean from 1320 to 1352, in which latter year he died.

In the same cathedral, in the north-east transept, on the north side, on a high tomb apparently of the fifteenth century, is the mutilated effigy of a dean. He is represented as wearing the cassock, over which appears the short surplice with sleeves, and over this is the *almucium*, aumasse or furred tippet. The head is gone. This may possibly be the effigy of Dean Berew, who died A.D. 1462.

In the north-west transept of the same cathedral, on the floor, is another effigy of a dean. This is sculptured in relief, and is apparently of the fourteenth century. The person commemorated wears the *toga talaris* or cassock, over which appears the surplice and amess. On the breast is a large lozenge-shaped morse. The

head is gone. This may, I think, be commemorative of John de Aquablanca, Dean of Hereford, from A.D. 1278 to A.D. 1320.

Against the south wall of the eastern-south transept of the same cathedral is a high tomb of the fifteenth century, with quatrefoils in front inclosing shields. On this reposes the recumbent effigy of a dean. On his head the *birretum*, or close-fitting skull cap, is worn. The apparel consists of the *toga talaris*, or cassock; the surplice, with large hanging sleeves; and the *almucium*, amess or furred tippet with pendant bands. On the breast is a large morse. This effigy, which is of alabaster, is in high relief but much mutilated. It has been assigned to Joan Harvey, Dean of Hereford from A.D. 1491 to A.D. 1500, and there is nothing about the tomb or effigy irreconcilable with that date.

In Lincoln Cathedral is the mutilated effigy of a dean or canon exhibiting the *almucium* or furred amess.

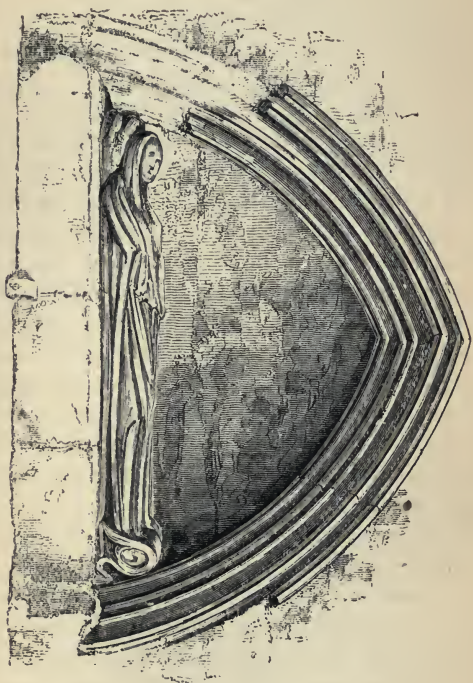
In Wells Cathedral, in the south-east corner of the south transept, now used as a vestry, on a high tomb, is the effigy of one of canonical rank. The face is close shaven and the head is tonsured. The party represented appears in the *toga talaris* or cassock, the surplice, the *almucium* or amess, the upper portion of which appears like a roll round the neck, whilst the pendant bands hang down in front. Over all is worn a plain cope, but no morse by which it was fastened in front. This effigy is ascribed to John Storthwaite, Precentor, who died A.D. 1454, and it appears to agree with that date.

In the same cathedral, in the chapel of S. Calextus, on a high tomb, is the recumbent effigy of a dean or

canon. The face is close shaven and the head is tonsured. The *toga talaris* or cassock is worn, over which is the surplice, over that the *almucium* or aumasse with pendant bands, and gathered like a roll about the neck. Over all is worn a plain cope. This effigy has been ascribed to Dean Hussey, who died A.D. 1305, but it is of the middle of the fifteenth century or later, and may either represent John Forest, Dean, who died A.D. 1446, or William Wytham, Dean, who died A.D. 1472.

In the Newton aisle, Bitton church, Gloucestershire, are two very singular sculptured recumbent effigies of ecclesiastics, apparently of canonical grade. These are much abraised, and the details are made out with difficulty. One is represented in the surplice, with very long hanging sleeves, and the amess, the hood of which appears at the back of the head. The habit of the other is more apparent, the sleeves of the surplice are not so wide as those of the former effigy, and the pendant bands of the amess are more clearly defined; the hood of the amess is drawn over the head, and over the amess and surplice appears the cope. These two effigies are deserving of careful examination.

In Tamworth church, Staffordshire, is a pointed sepulchral arch with mouldings indicative of the fourteenth century. Beneath this, on a plain low tomb, is the recumbent effigy of an ecclesiastic—apparently a dean of the College there, habited in the *toga talaris* or ancient cassock, and wearing over it the surplice with sleeves, and the *almucium*, aumasse, amess, or furred tippet with pendant bands. Here also we have one of



Monument of a Dean in Tamworth Church, Staffordshire.

those rare instances where the hood of the amess is drawn over the head, a very perfect and interesting example. There were several deans of that College in the fourteenth century, and it would be difficult to assign this effigy to any one in particular.

In S. Martin's church, Birmingham, is the sculptured recumbent effigy of one of canonical rank. This effigy, which is of the fifteenth century, represents the person commemorated clad in a scarlet-coloured cassock,¹ *toga talaris coccinea*; the skirts are visible about the feet and lower part of the legs; the extremities of the sleeves at the wrists are also visible. The cassock was the ordinary habit of the clergy when not engaged in divine offices; but the scarlet coloured cassock is said to have belonged exclusively to Doctors of Divinity. Over the cassock is worn the surplice, the skirts of which reach to a little above the ankles of the feet, and the hanging sleeves are very wide and ample. Over the surplice appears the *almucium*, aumasse, or furred tippet, covering the shoulders and breast, with the broad pendant bands hanging down in front.

Incised brasses of canons are more numerous than sculptured effigies.

In Boston church, Lincolnshire, is a fine incised brass of one of canonical rank. He is represented in the full choral habit; the surplice with long hanging sleeves, the *almucium*, aumasse, or furred tippet, about the neck, with the scarf-like appendages hanging downwards; and over this is worn the cope, with the orfreys in

¹ This effigy is well engraved in Hollis's *Sepulchral Effigies of Great Britain*.

front on either side, ornamented with figures of the Apostles under canopies.

In Shillington church, Bedfordshire, is an incised brass representing *Matheus de Asschetone canonicus Lincolnie*, ob. 1400. He is habited in the surplice with long loose sleeves, with the aumasse about the neck, hanging down with pendant bands, and over all is worn the cope with a square morse in front of the neck.

In the chancel of Balsham church, Cambridgeshire, is a fine incised brass representing John de Sleaford, Rector of that church, and one of canonical rank, who died A.D. 1401. He appears in the full choral habit, the surplice with sleeves, the amess with long pendant bands, and the cope fastened in front of the neck by a morse. The cope is faced on either side with figures of the Blessed Virgin, St. John the Baptist, St. John the Evangelist, St. Peter, St. Paul, St. Etheldreda, St. Katherine, St. Margaret, St. Mary Magdalen, and St. Wilfred.

In Higham Ferrars church, Northamptonshire, is the incised brass of Richard Willeys, Warden of the College there. He is represented in his cassock, surplice, amess and cope, the latter fastened by a morse in front of the breast.

In Sibson church, Leicestershire, is a fine incised brass of a late period, commemorative of John Moore, Priest, Master of Arts, Prebendary of Osmonderley, and Rector of the parish church of Sybbystone, who died A.D. 1532. He is represented with clubbed hair, in the cassock, over which is worn the surplice, with long loose sleeves. Over the shoulders and in front of the

breast is worn the amess or furred tippet, the pendant bands of which hang down in front; the hands are not conjoined but upheld on either side, with a scroll issuing from each. Over the head is a figure of our Saviour sitting in glory.

Many other instances of the canonical or choral habit might be adduced, but those above described will suffice.

We do not often meet with sepulchral effigies of ecclesiastics simply habited in the *toga talaris* or clerical cassock, with perhaps the plain tippet, not the amess, over the shoulders. I know but of one sculptured effigy of this description. In Whatton church, Nottinghamshire, is the sculptured recumbent effigy of an ecclesiastic, represented only in the *toga talaris* or cassock, the ordinary clerical dress, and not vested or clad in the canonical habit.

In Cley church, Norfolk, is the incised brass of an ecclesiastic habited only in his cassock, with a plain tippet, not the amess, fastened to his left shoulder in front, and coming over the right shoulder. On his head he wears a cap, and in his hand is held a chalice containing the Host. This is of a period late in the fifteenth century.

In the church of Ashby St. Ledgers, Northamptonshire, is the incised brass effigy of William Smyght, Rector of Oxhylfe* and Eldtoft, who died A.D. 1510. He appears simply habited in a cassock with wide sleeves, and with a plain tippet, not the amess, over the shoulders.

In Upper Hardres church, Kent, is the incised brass

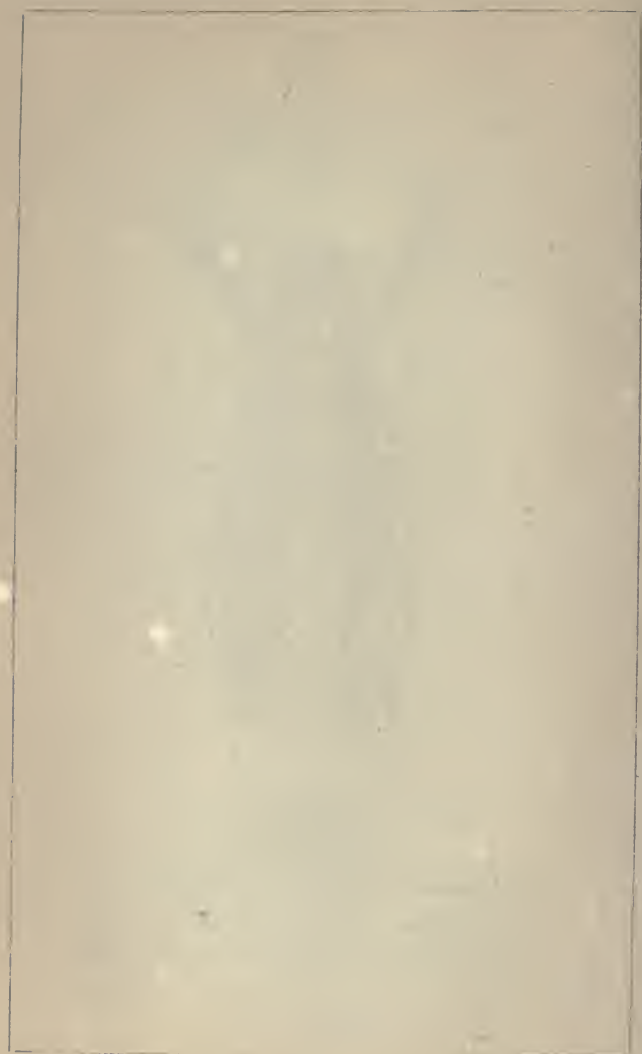
* Oxhill, Warwickshire.



Drung in Iohs Moore in an willeth anone anone anone anone anone anone
 In onst anone anone anone anone anone anone anone anone anone anone
 Sybbystone in anone anone anone anone anone anone anone anone anone
 Admillethmo **CCCC XXXIIII** anone anone anone anone anone anone

ϕ

Incised Brass of John Moore, Prebendary, in Sibson Church, Leicestershire.







Engraving, 15th Century, of an Ecclesiastic, in Dorchester Church,
Oxfordshire.

effigy of John Strete, Rector of that church, who died A.D. 1405. He is represented kneeling, habited in the cassock, with a plain tippet, not the amess, about the neck and in front of the breast. On the head is worn the *birretum* or close-fitting scull cap.

There are, I think, some few more incised brass effigies of this class, but the number is not considerable.

There are some effigies of ecclesiastics which require to be noticed *seriatim*, as they are too few to come under any classification. In Dorchester church, Oxfordshire, is the sculptured recumbent effigy of an ecclesiastic whose habit it is difficult to define. The skirts of the *toga talaris* or ancient cassock are sufficiently apparent, but whether over this is worn the surplice or the *cappa clausa* may admit of a doubt; the neck is bare, and on the head is a loose covering, apparently unconnected with any other habit. This effigy is by some stated to be that of a Judge.

The recumbent sepulchral effigy in S. Aldgate's church, Oxford, of John Noble, B.C.L., Principal of Broadgates Hall, Oxford, and Official of the Archdeacon of Berks, who died A.D. 1522, represents him in the cassock, the skirts of which are plainly visible; over this is worn the surplice with wide and long hanging sleeves. Over the shoulders and in front of the breast is worn the tippet—apparently not the amess—and hood purfled with fur. The head is bare, and the hair is cut in the straight and formal fashion prevalent in the reign of Henry VIII.*

The recumbent sculptured effigy in Towcester church,

* Engraved in Hollis's *Monumental Effigies of Great Britain*.

Northamptonshire, of Archdeacon Sponne, who died A.D. 1448, represents him as wearing a very long and scarlet-coloured cassock, *toga talaris coccinea*, over which is worn a surplice, the sleeves of which are not very long; about his neck and over the shoulders, and in front of the breast, is the fur tippet, but with no pendant bands hanging down. In the will of an archdeacon in 1418, the following bequest appears:—"My best cassock, with the worst almuce and surplice I am wearing."

One more sculptured recumbent effigy, that in Norwich Cathedral, of Bishop Goldwell, who died A.D. 1498—1499, I shall notice as the only instance I have met with, prior to the reign of Edward VI., of the monumental effigy of a bishop in which the *cappa pluvialis*, or processional cope, is represented as the outward vestment, instead of the *casula* or chesible. This effigy represents the bishop as vested in the amice with its apparels disposed about the neck, and in the alb with its apparels covering a portion of the extremity of the skirt in front. Beneath the skirts of the alb, the embroidered episcopal sandals rounded at the toes appear. Over the alb the pendant extremities of the stole are visible, but this vestment is almost entirely concealed by the tunic, a small portion only of the skirt of which is disclosed. Above the tunic is worn the dalmatic, fringed round the border of the skirt with an orphrey or band of rich work affixed to it, and falling down in front. Over the left arm hangs the maniple, which is of rich workmanship, and fringed at the extremities. On the hands, which are partly defaced, the *chirothecae*, or episcopal gloves, appear; and the hands are joined



O. JEWITT. DEL. & SC

Effigy of Archdeacon Sponne, in Towcester Church,
Northamptonshire.



on the breast in a devotional attitude. Over the dalmatic, instead of the chesible, is worn the processional cope, with its orphreys or borders of rich embroidered work carried round the collar and down the sides. The cope is fastened in front of the breast by a rich square morse set with jewels. On the head is worn the *mitra pretiosa*. Some remains of the pastoral staff, *baculus pastoralis*, and *velum* attached to it, are also visible, but the head or crook is entirely gone.

Various changes in Church discipline were in progress in the latter part of the reign of Henry VIII.; and in or about the year 1543, the rites and ceremonies of the Church were brought under review, and a *Rationale* was drawn up to explain their meaning and justify their usage.

This *Rationale*,^v by some supposed to have been composed by Cranmer, does not appear, at the time at least, to have been actually published. From it, however, we derive an account of the Eucharistic vestments, and of their then understood mystical significations as follows:—

“The priest therefore, when he shal say mas, says it not in his common apparel, which he daily useth; but putteth upon him clean and hallowed vestments, partly representing the mysteries which were don at the time of his passion; partly representing the vertues which he himself ought to have that celebrates the mass. And,

“First. He putteth on the *amyss* (amice), which as

^v This *Rationale* is printed at length in Collier's *Ecclesiastical History of Great Britain*, Barham edition, Vol. v. p. 106. And also in Strype's *Ecclesiastical Memorials*, Vol. vi. p. 176. The quotations are from the latter.

touching the mystery, signifieth the vail, with which the Jews covered the face of Christ, when they buffeted Him in time of His passion. And as touching the minister, it signifieth faith, which is the head, ground and foundation of al vertues. And therefore he putteth that upon his head first."

"Second, he putteth upon him the *albe*, which as touching the mystery, signifieth the white garment, wherewith Herod clothed Christ in mocking, when he sent him to Pilate. As touching the minister, it signifieth his promise of conscience and innocency, the which he ought to have, especially when he singeth the mas."

"The *girdle*, as touching the mystery, signifieth the whip or scourge, wherewith Christ was whipped. As touching the minister, it signifieth the continent and chaste living, or else the close mind which he ought to have in prayer, when he celebrateth."

"The *stole*, as touching the mystery, signifieth the ropes and bonds that Christ was bound with to the pillars, when he was scourged. And as touching the minister, it signifieth the yoke of patience, which he must bear as the servant of God. In token wherof he putteth also the *phanon* upon his arm, which admonisheth him of ghostly strength and godly patience that he ought to have to vanquish and overcome al carnal infirmity."

"The overvisor or *chesible*, as touching the mystery, signifieth the purple mantle that Pilate's soldiers put upon Christ after that they had scourged him. And as touching the minister, it signifieth charity, a vertue excellent above al others."

The last great display of vestments, before any alteration took place by authority, was at the funeral of Henry VIII., the solemnities whereof lasted several days. Of this funeral an account is given by Strype in his *Memorials of the Reformation*.

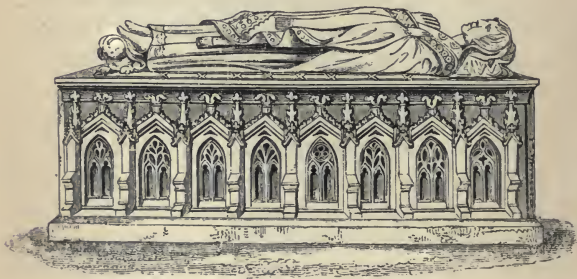
The death of Henry VIII. took place at the Palace of Whitehall, on the twenty-eighth day of January, 1546. On the second of February, the corpse having been cered and coffined, was placed beneath a hearse erected for that purpose in the chapel of the palace. On the thirteenth of February, at the high altar of the chapel where the body was deposited, there were sung three solemn masses by bishops, *in pontificalibus*, in sundry suits. The first of our Lady, in white; the second of the Trinity, in blue; the third of *requiem* by the Bishop of Winchester, (Gardiner), in black; and at every mass were two bishops, mitred, to minister there-to as Epistolar and Gospeller, Subdeacon and Deacon. On the fourteenth of February, the corpse, borne by sixteen yeoman of the guard, was, with great reverence, brought from the hearse to the chariot by mitred prelates, ten of whom appear to have attended the funeral, and conveyed to Syon, where the corpse was deposited that night in the church. The Bishop of London, (Bonner), began the *dirige*, assisted with others *in pontificalibus*. From Syon the corpse was, on the fifteenth of February, removed to Eton on its way to Windsor, "where, along the churchyard wal, were the Bishop of Carlisle, the Provost, *in pontificalibus*, and all the fellows and masters of the said church, in their best ornaments and copes, and by them all the young children, scholars

of the college in their white surplices, bareheaded . . .
. . . . And so the corps passed till it came to the town
of Windsor.”

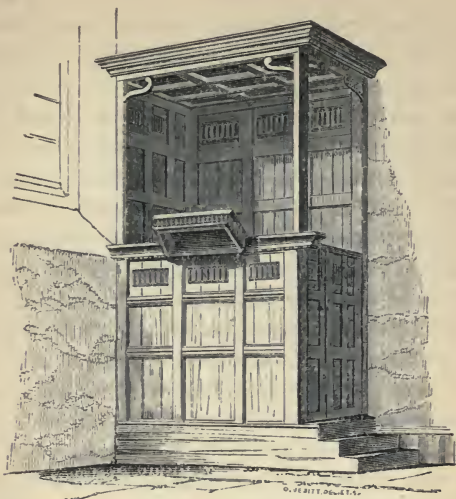
The Archbishop of Canterbury, (Cranmer), attended the funeral, but simply as a mourner, and it is not recorded how he was apparelled.

The funeral solemnities were completed, and the corpse was deposited in the vault in S. George's chapel, Windsor, on the sixteenth day of February, 1546.

The various changes in the vestments of the Church, and the Vestiarian Controversy of 1564, will be treated of in a subsequent chapter.



Monument of a Priest in Beverley Minster. 14th Century.
Page 47 ante.



Reading Pew, Langley Chapel, Salop. 17th Century.

CHAPTER II.

OF THE CHANGES IN THE INTERNAL ARRANGEMENT OF
CHURCHES IN AND SUBSEQUENT TO THE REIGN OF KING
EDWARD VI.

DURING the last eleven years of the reign of
King Henry VIII. the suppression of the
monasteries and religious houses was accom-
panied with the total or partial destruction of the

churches belonging to them. Some of those churches, in towns, were allowed in certain cases to be retained for the use of the parishioners, with the exception of the eastern portions only, namely, the choirs; these had been specially appropriated for the use of the members of the conventual establishments, and were, therefore, ordered to be destroyed; partly, perhaps, on account of the lead with which the roofs were generally covered—a valuable commodity. The confiscation, not only of the revenues of the monastic establishments, but of the church plate, and of the silver, gold, and jewels, offerings at the shrines of canonized saints, and offerings to certain special images of repute to which pilgrimages had been accustomed to be made, being spoils which accrued to the Crown, were applied to secular uses. Many of the monastic churches, especially those secluded in the country, were entirely dismantled, and the sites, with the materials—the lead excepted—granted to individual courtiers, by whom they were soon reduced to a state of ruin. Some of the conventual buildings were, either then or in after times, converted into dwelling houses. These are in many instances retained as such to the present day. The private chantry chapels in parish churches, and the altars therein, though wholly or partially despoiled of their goods, and left in a measure bare and forsaken, being in many instances burial-places of the founders and their families, frequently of local note, were not ordered to be destroyed.

By the Royal Injunctions, exhibited A.D. 1538, such feigned images as were known to be abused of pilgrim-

ages or offerings of any kind made thereunto, were, for the avoiding of idolatry, to be forthwith taken down without delay, and no candles, tapers, or images of wax were from thenceforth to be set before any image or picture, "but onelie the light that commonlie goeth about the crosse of the church by the rood-loft, the light afore the sacrament of the altar, and the light about the sepulchre," which for the adorning of the church and Divine service were for the present suffered to remain. By the same Injunctions, an important change or innovation was made: a Bible of the largest volume in English was directed to be set up in some convenient place in every church, that the parishioners might resort to the same and read it; and a register-book was ordered to be kept for the recording of christenings, marriages, and burials.*

But beyond the destruction of the monasteries and the suppression of the chantries, acts, the effects of secular rather than religious motives,^a little alteration was made during the reign of Henry VIII. in the ceremonies and services of the Church, although the minds of many were becoming prepared for the change which afterward ensued by the publication of the *Primers*, a few other theological works, and the great Bible in English placed in each church to be read by all who could and wished to read the same. The parish churches, with few exceptions, still retained their images and altars, with the furniture pertaining to each.

* Our oldest Parish Registers commence in 1533.

^a In the 22nd year of his reign, Henry VIII. sent as an offering to S. Thomas of Canterbury xx^s.—*Trevelyan Papers*, p. 173.

In the reign of Edward VI., a more striking difference was effected in the internal appearance of our churches; for many appendages were, not all at once, but by degrees, and under authority of successive Injunctions, discarded. Thus by the King's Injunctions, published in 1547, the first year of his reign, all images which had been or were abused with pilgrimage, or offerings of anything made thereunto, were, for the avoiding of the detestable offence of idolatry, by ecclesiastical authority, but not by that of private persons, to be taken down and destroyed; and no torches or candles, tapers or images of wax, were to be thenceforth suffered to be set before any image or picture, "but only two lights upon the high altar, before the sacrament, which, for the signification that Christ is the very true Light of the world, they shall suffer to remain still." And as to such images which had not been abused, and which as yet were suffered to remain, the parishioners were to be admonished by the clergy that they served for no other purpose but to be a remembrance whereby men might be admonished of the holy lives and conversation of them that the said images did represent: which images, if they did abuse for any other intent, they committed idolatry in the same to the great danger of their souls.

By the same Injunctions, the whole Bible of the largest volume in English, and the *Paraphrasis* of Erasmus upon the Gospels, also in English, were ordered to be set up in some convenient place within every church, that the parishioners might resort unto and read the same. It was further enjoined that at every high mass the gospel and epistle should be read

in English, and not in Latin, in the pulpit or some other convenient place, so that the people might hear the same. Processions about the church and churchyard were now ordered to be disused, and the priests and clerks were to kneel in the midst of the church immediately before high mass, and there sing or read the Litany in English. By the same Injunctions, all shrines, covering of shrines, all tables, candlesticks, trindles or rolls of wax, pictures, paintings, and all other monuments of feigned miracles, pilgrimages, idolatry and superstition, were directed to be utterly taken away and destroyed : so that there should remain no memory of the same in walls, glass windows or elsewhere within churches. "A comely and honest pulpit" was also to be provided at the costs of the parishioners, to be set in a convenient place within the church, for the preaching of God's word; and a strong chest having three keys, with a hole in the upper part thereof, was to be provided and set and fastened near unto the high altar, to the intent the parishioners should put into it.^b

It was further provided that all *Chantry* priests should exercise themselves in teaching youth to read and write, and bringing them up in good manners and other virtuous exercises. This would imply that chantries were not as yet entirely suppressed.

From the foregoing Injunctions we derive the *general*

^b In the Injunctions given by Bishop Ridley in the Visitation of his Diocese, A.D. 1550, occurs the following :—"Item, that the Minister in the time of the Communion, immediately after the offertory, shall monish the communicants, saying these words, or such like, 'Now is the time, if it please you, to remember the poor man's chest with your charitable alms.'"

introduction of desks with Divinity books, still retained in many of our churches, the litany stool, and the alms box. But as much contention arose respecting the taking down of images, also as whether they had been idolatrously abused or not, all images, without exception, were shortly afterwards,^c by royal authority, ordered to be removed and taken away.

From Injunctions given by the King's Majesty's visitors to all and every the clergy and laity resident within the Deanery of Duncastre, in the second year of his reign, A.D. 1548, it appears that the sprinkling of holy water was still observed, as also the use of the pax; but in the casting of the former these words were to be uttered, "Remember Christ's bloodshedding, by the which most holy sprinkling, of all your sins you have free pardon." And when the clerk exhibited the pax without the church door, these words were to be uttered, "This is a token of joyful peace, which is betwixt God and men's conscience; Christ alone is the Peacemaker, which straightly commands peace between brother and brother." And so long as these ceremonies continued to be used, these significations were required to be used.

In the ritual, the first formal change appears in the introduction of the communion set forth and published in 1548, as a temporary measure only, until other order should be provided. This was in English, and in it was enjoined the restoration of the cup to the laity, of which they had been deprived for some centuries, and

^c *Mandatum ad amovendas et delendas imagines.* Dated 21st February, 1547, Anno 2, Edwardi VI.

the word *altar* alone was used to signify the table on which the elements were consecrated.

In the first Liturgy of King Edward VI., published in 1549, the altar or table whereat the Lord's Supper was ministered was, in the rubric, generally called *the Altar*, but in one place *God's board*. In the rubric, a little pure and clean water was directed to be added to the wine in the chalice; and the service is described as "The Supper of the Lord, and the Holy Communion, commonly called the Mass."

In the second Liturgy of King Edward VI., published in 1552, the Communion service is described as "The Order for the Administration of the Lord's Supper or Holy Communion," and the altar, or holy table, is called "the Table," and "God's board."

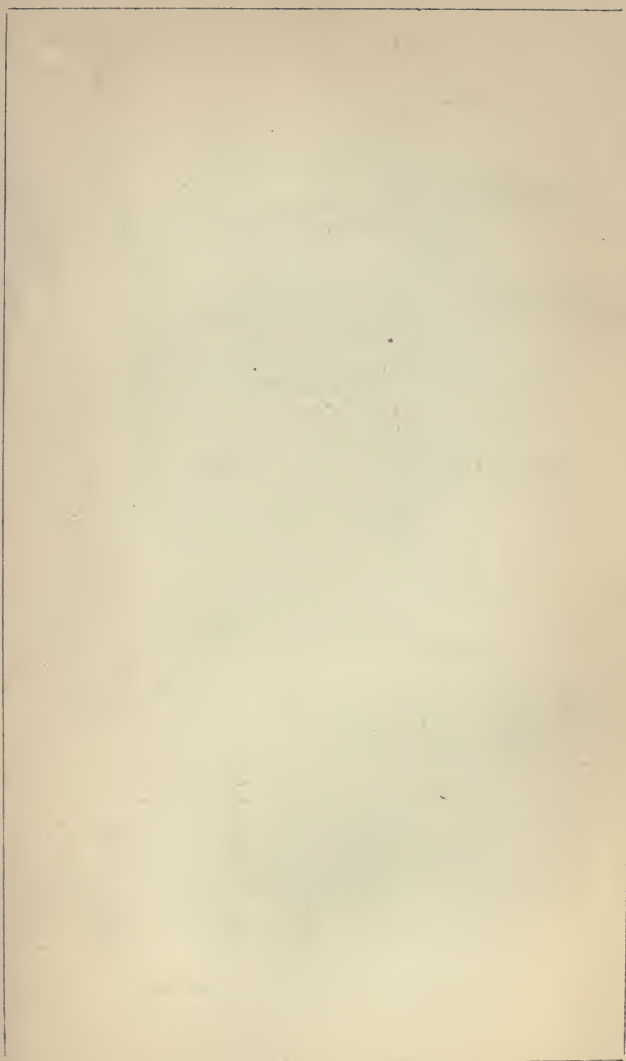
In the third and fourth years of the reign of King Edward VI., A.D. 1548, an Act was passed, intituled "An Act for abolishing and putting away divers books and images." Images of stone, timber, alabaster, or earth, graven, carved, or painted, which theretofore had been taken out of any church or chapel, or yet stood in any church or chapel, were to be defaced and destroyed.

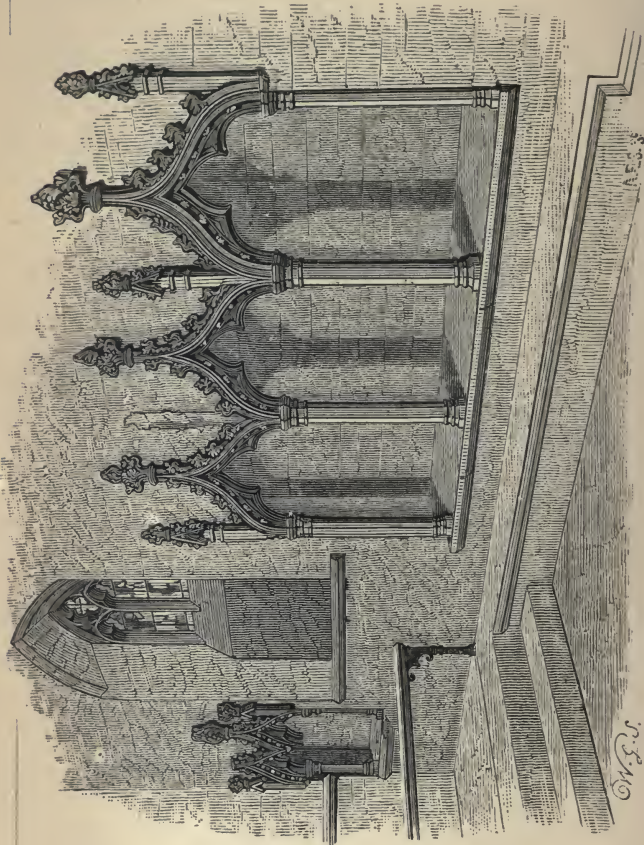
But before this, *viz.*, in 1547, images appear to have been generally pulled down, as appears by the following passage from the *Chronicles of the Grey Friars of London*.^d "Item, the v. day after in September beganne the kynges vysytacion at Powlles, and alle imagys pullyd downe; and the ix. day of the same monyth the sayd visytacion was at sent Bryddes, and after that in dyvers other paryche churches; and so alle imagys

^d Edited for the Camden Society, A.D. 1851.

pullyd downe thorrow alle Ynglonde att that tyme, and alle churches new whytte-lymed, with the commandmenttes wryttyne on the walles. Item, at this same tyme was pullyd up alle the tomes, gret stones, all the auteres, with the stalles and walles of the qweer and auteres in the church that was some tyme the Gray freeres, *and solde*, and the qweer made smaller. Item, the XVII. day of the same monythe (November, 1547,) at nyghte was pullyd downe the Rode in Powlles with Mary and John, with all the images in the church. Item, also at that same tyme was pullyd downe throrow alle the kynges domynion in every church alle Roddes (Roods) with alle images, and every precher preched in their sermons agayne alle images."

In 1550, on the 24th of November, the Council issued an order to Ridley, Bishop of London, and other bishops, to cause to be taken down all the altars in every church and chapel, and instead of them a table to be set up in some convenient part of the chancel, within every such church or chapel, to serve for the ministration of the Blessed Communion. And because opposition might be expected, discreet preachers were to be appointed to declare unto the people considerations that made for the purpose. Bishop Ridley, in the Injunctions given in his Visitation in the same year, for an uniformity in his Diocese of London, thus adverts to the subject:—"Item, Whereas, in divers places some use the Lord's board after the form of a table, and some as an altar, whereby dissension is perceived to arise among the unlearned: therefore, wishing a Godly unity to be observed in all our Diocese; and for that the form of





Sedilia and Piscina, Hodgeston Church, Pembrokeshire.

W. S. S.

a table may more move and turn the simple from the old and superstitious opinions of the Popish Mass, and to the right use of the Lord's Supper, we exhort the curates, churchwardens, and questmen, here present, to erect and set up the Lord's board after the form of an honest table, decently covered, in such place of the quire or chancel as shall be thought most meet by their discretion and agreement, so that the ministers, with the communicants, may have their place separated from the rest of the people, and to take down and abolish all by-altars or tables."

As to the removal of altars, the following passage appears in the *Chronicle of the Grey Friars of London*, under the year 1552:—"Item, the xxv. day of October was the pluckyng downe of alle the alteres and chappelles in alle Powlles church, with alle the toumes, at the commandment of the byshoppe, then beyng Nicolas Rydley, and alle the goodly stoneworke that stode beynde the hye alter, *and the place for the prest, dekyne and subdekyne*; and wolde a pullyd downe John a Gaunte's tome but there was a commandment [to] the contrary from the counsell, and soo yt was made alle playne as it aperes."

This is the only instance I have met with of the destruction of the sedilia, to be found in many churches: (these I have described generally in Vol. II. p. 90). Of these, I here give a representation from Hodgeston church, Pembrokeshire.

The destruction of the sepulchral monuments in the church of the Grey Friars, and of some of those in S. Paul's Cathedral, acts, to say the least, discreditable to

the authorities which sanctioned them, and the sale^c of those at the Grey Friars, were the results hardly of a religious feeling, but rather of the idolatry of covetousness. The second largest church in London, where a long array of royal and illustrious personages had been interred, might well have been spared these indignities, to the memories of the famous of old. Such acts tending to sully the early period of the Reformation. Sir William Dugdale, in his *History of S. Paul's Cathedral*, gives an account of the monuments therein, as they stood in 1641. Several of these were prior to 1552, whilst the incised brass effigies of canons, antecedent to that period, were numerous. He gives an engraving of the monument of John of Gaunt, appended to which are portions of the funeral achievement, the shaft of a tilting spear, the shield of unusual shape, the cap of estate, and the crest. The destruction here must therefore have been limited, and probably stayed altogether by the Council, on their receiving intimation of the attempt to destroy the tomb of John of Gaunt.

The chief changes in this reign were, then, the total removal of images, and the obliteration of paintings on the walls of churches, with the substitution, in some instances, of scriptural sentences. The setting up of

^c The monument erected in Westminster Abbey to the memory of Chaucer, by Nicholas Brigham, in 1556, is probably one of those which were taken out of the Grey Friars' church, and sold. It is a canopied tomb, the architectural features of which evince it to be neither of the period, A.D. 1400, when the poet died, nor yet of the period, A.D. 1556, when it was put up, but of an intermediate period. This, judging from the general design and details, as compared with other monuments of well-known date, might be approximately assigned to a date, circa A.D. 1480. It is evidently a second-hand monument, if that expression may be used.

pulpits and poor men's boxes generally in churches, the taking down of altars generally, and the confiscation of chantry endowments for the alleged purpose of their being transferred towards the endowment of grammar schools; the chantry chapels themselves, though disused as such, with their parcloses, were allowed to remain; but in most instances the altars were removed.

On the 6th of July, 1553, the young King died. His remains were buried on the 8th of August following, with royal pomp, and in accordance, it would seem, with the ancient funeral ceremonies, in Westminster Abbey; and on the 26th of the following November there was erected "a goodly herse, and a cross, a pax, candlestyckes, and the durge song in Latin, and the masse on the morrowe."

With the removal of images, the sculptured tables of alabaster, generally consisting of scriptural subjects, and forming the reredos to many an altar, were not suffered to remain, but were taken down and broken up, or more or less mutilated, and buried within the church or burial-ground surrounding it. These, or the remains of such, have, from time to time, been dug up.

In Blunham church, Bedfordshire, fragments of a sculptured table or reredos of alabaster have, within the last few years, been discovered; the figures grouped together are of small size, and represent in one group our Lady of Pity with the dead Christ; the heads of both have been stricken off. Another group represents the Blessed Virgin with the infant Christ; the heads of both are gone. A third group of six figures represents

Christ bearing His cross, a soldier with his spear, a salade on his head, and a gorget of plate over his chin. This reredos was of the fifteenth century, and painted.

Early in the reign of Queen Mary attempts were made to restore our churches, as far as internal arrangement was concerned and circumstances would permit, to the state they were in at the close of the reign of Henry VIII. We have probably no church we can point to in which changes, subsequent to those effected in the reign of Edward VI., do not appear.

Bishop Bonner's Articles of Visitation, A.D. 1554, evince the disposition to return to the *status quo*, as in the reign of Henry VIII. Amongst these were "Articles concerning the things of the church and ornaments of the church." Of which inquiries were to be made: Article I.—Whether there be at the entry of the church, or within the door of the same, an holy water stock or pot, having in it holy water to sprinkle upon the enterer, etc. Article III.—Item, Whether there be a pax in the church, not only to put people in remembrance of the peace that Christ bequeathed to His disciples, but of that peace that Christ by His death purchased for the people; and also of that peace which Christ would have between God and man, man and man, and man to himself. And the said pax in the church to be kissed of the priest, and to be carried to the parishioners at mass-time, in especial remembrance of the premises. Article V.—Item, Whether there be in the church a high altar of stone, consecrated and dedicated specially to say or sing mass upon; and it is not meant any gravestone taken from the burial, or other

unseemly place, and put up for an altar, but a meet and convenient stone, as hath been accustomed in times past in the church, for mass decently and commonly to be said or sung thereupon. Article VI.—Item, Whether the things underwritten (which are to be found on the costs of the parishioners) be in the church; it is to wit, a legend; an antiphoner; a graile; a psalter; an ordinal to say or solemnize Divine office; a missal; a manual; a processional; a chalice; two cruets; a principal vestment with chesuble; a vestment for the deacon and sub-deacon; a cope with the appurtenances, it is to wit, an amice, alb, girdle, stole, and fannon; the high altar with apparel in the front and other parts thereof; three towels; three surplices; a rochet; a cross for processions, with candlesticks; a cross for the dead; an incenser; a ship or vessel for frankincense; a little sanctus bell; a pix, with an honest and decent cover, and a vail for the Lent banners for the Rogation Week; bells and coops; a bier for the dead; a vessel to carry holy water about; a candlestick for the pascal taper; a font to christen children, with covering and lock and key; and generally all other things which after the custom of the country or place, the parishioners are bound to find, maintain, and keep. Article IX.—Item, Whether there be a crucifix, a rood-loft, as in times past hath been accustomed. Article XI.—Item, Whether in the said church there be a chrismatory for holy oil and chrism, decently and well kept after the old custom. Article XII.—Item, Whether in the said church there be seats and pews for the parishioners to sit in, honestly prepared and kept after the old usage and custom; and

the doors, windows, and all other places of the church duly repaired and kept. Article XVI.—Whether the albes, vestments, and all other ornaments be kept clean and well and sufficiently maintained and repaired.

In these Articles no reference is made to chantry chapels, from which it may be inferred that the endowments having been confiscated in the preceding reign, services therein were no longer performed. In the same year, 1554, there was published a mandate of Bonner, Bishop of London, to abolish the scriptures and writings painted upon the church walls.

In the Articles set forth by Cardinal Pole in 1557, to be inquired of in his Diocese of Canterbury, occurs the following:—"Whether the churches be sufficiently garnished and adorned with all ornaments and books necessary; and whether they have a rood in their church of a decent stature, with Mary and John, and an image of the patron of the same church?" Also, "Whether the altars of the church be consecrated or no?"

In the *Fardle of Facions*, published A.D. 1555, certain directions are given for the construction and fitting up of churches. Amongst these we find the following:—"Aulters to be orderly alway covered with two aulter clothes, and garnished with the crosse of Christe, or some little cofre of reliques. At eche end a candlesticke and a booke toward the middes. The walls to be painted without and within. . . . Upon the right hand of the highe aulter that ther should be an almorie either cutte into the walle or framed upon it, in the whiche they woulde have the sacrament of the Lorde's Bodye, the holy oyle for the sicke, and chrismatorie

alwaie to be locked. Furthermore, they would that ther should be a pullpite in the middes of the church, wherein the Prieste may stonde upon Sondaies and holidays to teach the people those things that it behoveth them to knowe. The channcele to serve only for the priests and clerks, the rest of the Temporalle multitude to be in the bodey of the church, separte notwithstanding the men on the right side, and the women on the left."

Queen Mary died in the month of November, 1558, in the sixth year of her reign—too short for us to ascertain with any degree of exactness how far the changes alluded to in Bishop Bonner's Articles of Visitation, or the Articles set forth by Cardinal Pole, had been complied with throughout the country generally. On the 13th and 14th of December, 1558, the funeral of Queen Mary took place according to the old rites of the Church, in Henry the Seventh's chapel, Westminster Abbey, "and at the Churchdore met her (body) iiij byshopes, and the Abbott mytered, in copes and sensyng the body, and so she lay all night under the herse and her grace was wachyd."†

The changes effected in the early part of the reign of Elizabeth were gradual; the proclamation to forbid preaching and the allowing for the present only the reading of the epistles and gospels in English in the churches seems to have been set forth in 1558. Subsequent to this proclamation, were issued "Injunctions given by the Queen's Majesty concerning both the clergy and laity of this realm, published Anno Domini MDLIX,

being the first year of the reign of our Sovereign Lady Queen Elizabeth."

Amongst these Injunctions was one "For tables in the church," as following, "Whereas, Her Majesty understandeth, that in many and sundry parts of the realm the altars of the churches be removed and tables placed for the administration of the holy sacrament, according to the form of the law therefore provided: and in some other places, the altars be not yet removed, upon opinion conceived of some other order therein to be taken by Her Majesty's visitors, in the order whereof, saving for an uniformity, *there seemeth no matter of great moment, so that the sacrament be duly and reverently administered*; yet for observation of one uniformity thorough the whole realm and for the better imitation of the law in that behalf, it is ordered, that no altar be taken down, but by oversight of the curate of the church, and the churchwardens, or one of them at the least, wherein no riotous or disordered manner to be used. And that the holy table in every church be decently made, and set in the place where the altar stood, and there commonly covered as thereto belongeth, and as shall be appointed by the visitors, and so to stand, saving when the communion of the sacrament is to be distributed; at which time the same shall be so placed in good sort, within the chancel, as whereby the minister may be more conveniently heard of the communicants in his prayer and ministration, and the communicants also more conveniently and in more number communicate with the said minister. And after the communion done from time to time the same holy

table to be placed where it stood before." Whether these Injunctions were anterior or subsequent to the Act of Parliament I am about to cite does not clearly appear.

At the Parliament begun at Westminster the 23rd day of January, in the first year of the reign of Queen Elizabeth, and continued till the dissolution of the same, being the 8th day of May then next ensuing, (A.D. 1559), was passed, cap. II., "An Act for the Uniformity of Common Prayer and Service in the Church and Administration of the Sacraments." By this a return was directed to be made to the second Book of Common Prayer of the reign of King Edward VI., "with one alteration or addition of certain lessons to be used in every Sunday in the year, and the form of the Litany altered and corrected, *and two sentences only added in the delivery of the Sacrament to the Communicants.*" This change was of no small importance, for whereas in King Edward's second book these words only were appointed to be used when the bread was delivered at the Communion, "*Take and eat this in remembrance that Christ died for thee, and feed on Him in thine heart by faith with thanksgiving.*" And when the cup was delivered, "*Drink this in remembrance that Christ's blood was shed for thee and be thankful.*" The change effected under the Act of Elizabeth was a recurrence to the words addressed to the communicants in the first Book of Common Prayer of King Edward VI., "*The Body of our Lord Jesus Christ, which was given for thee, preserve thy body and soul unto everlasting life. Take and eat this,*" etc. And at the delivery of the cup,

"The blood of our Lord Jesus Christ, which was shed for thee, preserve thy body and soul unto everlasting life. Drink this," etc., implying the Spiritual reality of the presence to the faithful communicant not so distinctly set forth in the second book of King Edward VI. In the Act of Parliament above alluded to it was further enacted "That such ornaments of the Church and of the Ministers thereof should be retained and be used as *was* in this Church of England by authority of Parliament in the second year of the reign of King Edward VI.,^s until other order should be therein taken by the authority of the Queen's Majesty, with the advice of Her Commissioners appointed and authorized under the Great Seal of England for causes Ecclesiastical, or of the Metropolitan of this realm. And also that the Queen's Majesty might, by the like advice of the said Commissioners or Metropolitan, ordain and publish such further Ceremonies or Rites as might be most for the advancement of God's Glory, the edifying of the Church, and due Reverence of Christ's Holy Mysteries and Sacraments."

The peculiar formation frequently observable of the old Communion tables seems to have originated from the diversity of opinion held by leading Divines in

^s The Queen's Chapel was adorned with the "ornaments" in use in the second year of the reign of King Edward VI., as appears from the following extract :—"1560, March the 24th being Mid-lent Sunday, in the afternoon Bishop Barlow, one of King Edward's Bishops, now Bishop of Chichester, preached in his habit before the Queen. His sermon ended at five of the clock; and presently after her Chapel went to Evening song; the Cross as before standing on the Altar and two Candlesticks, and two tapers burning in them, and service concluded a good anthem was sung."—*Nicholl's Progresses Q. E., Vol. I., p. 63.*

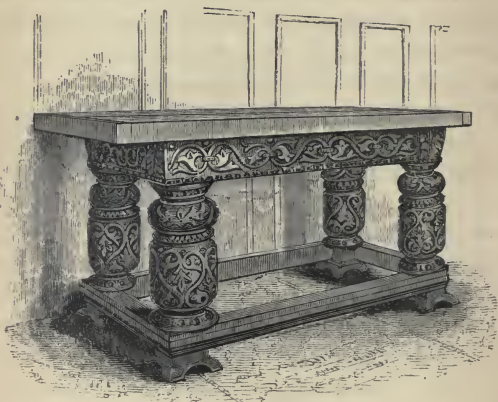
the Anglican Church as to the reality of the presence, spiritual not corporal, in the Sacrament of the Lord's Supper, for by those who held the negative they were caused to be so constructed, not merely that they might be moved from one part of the church to another, but the slab, board, or table properly so called, was purposely not fastened or fixed to the framework or stand on which it was supported, but left loose, so as to be set on or taken off; and in 1553, on the accession of Queen Mary, when the stone altars were ordered to be restored, and the Communion tables taken down, we find it recorded of one John Austen, at Adesham church, Kent, that "he with other tooke up the table and laid it on a chest in the chancel, and set the tressels by it."^a

Sometimes the bulging pillar legs are turned plain, and are not covered with carving: such occur in Broadwas church, Worcestershire; in the churches of S. Nicholas and S. Helen, at Abingdon; and in the north aisle of Dorchester church, Oxfordshire. The table or slab of the Communion table in Knowle church, Warwickshire, is not fixed or fastened to the frame or stand on which it is placed, but lies loose; and this is also the case with an old Communion table of the sixteenth century, now disused, in Northleigh church, Oxfordshire. In an inventory of church goods taken in 1646, occurs the following:—"Item, one *short table and frame*, commonly called the Communion table." On examining old Communion tables, the moveability of the slab from the framework is of such frequent occurrence as to corroborate the supposition that some esoteric mean-

^a Fox's *Martyrology*.

ing was attached to its unfixed state, which meaning has been attempted to be explained.

Some of the old Communion tables set up in the reign of Elizabeth are yet remaining in our churches, and are sustained by a stand or frame, the bulging pillar legs of which are often fantastically carved with



Elizabethan Communion Table, Sunningwell Church,
Berkshire.

arabesque scroll work and other detail, in accordance with the peculiar designs of that age. The Communion table in Sunningwell church, Berkshire, probably set up during the time Bishop Jewell was pastor of that church, is a rich and interesting specimen.

In Weston Zoyland church, Somersetshire, is an Elizabethan Communion table of the time of Elizabeth, the frame of which is carved, and the slab or table

covering which, is loose. Communion tables of the same era, designed in the same general style with carved bulging legs, are, or were, preserved in the churches of Lapworth, Knowle, and Rowington, Warwickshire; in S. Thomas's church, Oxford; and in many other churches.

In 1561, "the xvi day of Aprell wher all the alters in Westminster taken downe in the chapell wher the kyng Henry the VIIth was bered and wher kyng Edward the VIth, and the stones cared wher quen Mare was bered."ⁱ

Under the cover of removing monuments of idolatry and false feigned images in the churches much wanton spoliation and needless injury was effected, and this to such excess that in 1560 a Royal proclamation was issued, commanding all persons to forbear the breaking or defacing of any monument or tomb, or any image of kings, princes, or nobles, or the breaking down or defacing of any image in glass windows, in any churches, without consent of the ordinary. And in the same year, in a letter from the Queen to the Commissioners for causes ecclesiastical, occasion is taken to remark that, "In sundry churches and chappells where Divine service, as prayer, preaching, and ministration of the sacraments be used, there is such negligence and lacke of convenient reverence used towardes the comelye keeping and order of the said churches, and especially of the upper parte called the chauncels, that it breedeth no small offence and slaunder to see and consider on the one part the curiositie and costes bestowed by all sortes of men upon there private houses, and the other

ⁱ Machyn's *Diary*, p. 256.

part the unclean or negligent order or spare keeping of the house of prayer, by permitting open decayes, and ruins of coveringes, walls and wyndowes, and by appointing unmeet and unseemly tables, with fowle clothes, for the communion of the sacraments, and generally leavyng the place of prayers desolate of all cleanness, and of *meet ornaments* for such a place, whereby it might be knowne a place provided for Divine service." And the Commissioners were required to consider the same, and in their discretion to determine upon some good and speedy means of reformation; and, amongst other things, to order that the tables of the commandments might be comely set or hung up in the east end of the chancel, to be not only read for edification, but also to give some comely ornament and demonstration that the same was a place of religion and prayer.*

An ancient table, apparently of this period, of the commandments painted on panel, the words of which

* In compliance with the Queen's letter, the following directions were sent by the Commissioners to the Dean and Chapter of Bristol.

"After our hartie comendacons.—Whereas we are credibly informed that there are divers tabernacles for Images, as well in the fronture of the roodeloft of the Cathl church of Bristol, as also in the frontures, back, and ends of the walles wheare the comn table standeth, for asmoche as the same church shoulde be a light and good example to th' ole citie and dioc. we have thought good to direct these our lres unto you, and to require youe to cause the said tabernacles to be defaced & hewen downe, and after wards to be made a playne walle, wth mortar plastr or otherways, & some scriptures to be written in the places, & namely that upon the walle on the east end of the quier wheare the comn table usually doth stande, the table of the comandts to be painted in large characters, with convenient speed, and furniture according to the orders latly set furthe by vertue of the quenes matts commission for causes ecclesiasticall, at the coste and chardges of the said church; whereof we require you not to faile. And so we bed you farewell. From London, the **xxi.** of December, 1561."—*Britton's Bristol Cathedral*, p. 52.

are somewhat abbreviated, is, or was till recently, still hung up against the east wall of the south transept of Ludlow church, Salop. In the chancel of Bengeworth church, Gloucestershire, is a table of the commandments with the letters cut in boxwood. This has the date of 1591 upon it. In Aylmerton church, Norfolk, an old table of the commandments, in black letter characters painted on boards, is affixed against the east wall of the nave. This may be of the reign of Elizabeth.

In the Churchwardens' accounts, Melford church, Suffolk, A.D. 1562, is the following entry:—"Item, Paid to Prime for the scraping out of the pay'tinges all ye lengthe of the Quire, x^s vi^d."

By the Articles issued by Royal authority in 1564, for administration of prayer and sacraments, each parish was to provide a decent table, standing on a frame, for the Communion table. This was to be decently covered with carpet, silk, or other decent covering, and with a fair linen cloth (at the time of the ministration); the ten commandments were to be set upon the east wall, over the table; the font was not to be removed, nor was the curate to baptize in parish churches in any basins.

In the Visitation Articles of Archbishop Parker, A.D. 1569, we find inquiries were to be made whether there was in each parish church a convenient pulpit, well placed, a comely and decent table for the Holy Communion, covered decently, and set in the place prescribed; and whether the altars had been taken down; also whether images and all other monuments of idolatry and superstition were destroyed and abolished; whether

the rood-loft was pulled down according to the order prescribed; and if the partition between the chancel and church was kept.

The latter enquiry is explanatory of the fact why, when the rood-lofts in many churches were taken down, the screens beneath them, separating the chancel from the nave, were left undisturbed.

Amongst the Articles enjoined to be enquired of within the province of Canterbury by Archbishop Grindal, A.D. 1576, one is, "Whether your rood-lofts be taken down and altered, so that the upper part thereof with the sollar or loft be quite taken down unto the cross-beam, and that the said beam have some convenient crest put upon the same?"

In Upminster church, Essex, is a screen of the fifteenth century surmounted by a crest, moulding, or entablature of Classical design of the latter part of the sixteenth century; and this entablature is finished with a device of scroll-work containing a shield. Perhaps the latest specimen of a rood-loft is that of semi-Classic design in King's College chapel, Cambridge. Post-Reformation chancel screens are not uncommon.

THE ROYAL ARMS. For the rood and attendant images on or in front of the rood-loft, the Royal Arms, with heraldic supporters, were substituted. These were fixed against or over the chancel arch, the upper part of which was frequently blocked up by them, and facing the congregation, so as to be seen by them. I have been unable to trace by what authority, or when these were first set up in our churches, probably, I think, by some Royal Order or Injunction early in the reign of

Edward VI. The earliest mention I find of them is in the Churchwardens' accounts for S. Matthew, Friday Street, London, in which the following item occurs:—"1547—8. Pd to the goodman Child for the refressyng of the Kyngs armes standing in the rode lofte iij'."

In the Parish Register of Burnham, in the county of Buckingham, are the following entries, probably made in 1549-50:—"Payd for makyng of our wrytyngs for the Kyngs Vysytors." "*It. Payd for the Kyngs arms, xviij*." "*It. Payd to Sr Frauncis for a mase book in Englyshe & the boke of the Comunion for to serve the churche wythe, xiiij*." "Another Boke for all manore of sarvyse for the cherche." Amongst the inventories of parish church goods in Kent, that of Smarden claims attention. It appears to have been taken the eleventh December, 6th, Edward VI., and after enumerating the vestments the return goes on to say,—

"Sold, one challys of sylver, and with the mony provyded a cloth to hange before the rood loft to deface the monuments vj tabernacles that wer yn the same roode lofte wrytten with scriptur' and the *Kyngs armes* sett yn the mydst of the same clothe," etc.¹

4th, Mary. "Likewise the Cardinal (Pole) caused Dr. Story to visit ev'ry Parish and to see the Roodlofts supplied, the crucifixes to be plac't with the images of our B. Lady & St. John, the one on the right hand, and the other on the left, and the King's arms with a Lion on the one side and a Dragon on the other side, to be removd from the altar and to be set in a place more convenient."^m

¹ *Archæologia Cantiana*, Vol. xi. p. 411.

^m *The History of the Reformation of the Church of England*,—12mo. 1685.

In the talk between Dr. Cranmer, Archbishop of Canterbury, and Dr. Martin, at Oxford, in March, 1556, allusion is thus made to the Royal Arms thus set up by the latter. "But if you mark the divels language well it agrees with your proceedings most trulie. For *mitte de deorsum*, cast thyself downward, said hee, and so taught you to cast all things downeward. Downe with the Sacrament, downe with the Masse, downe with the Aultars, *downe* with the armes of Christ and up with a Lion and a dog,"ⁿ etc. So also Harpsfield: "Then you should have seen . . . instead of Christ's crucifix, the arms of a mortal king, set up on high, with a dog and a lion, which a man might well call the abomination of desolation."^o

Dr. Harding, in his controversy with Bishop Jewell, in 1565, asks his learned opponent—"Is it the worde of God, that, contrary to the good example of the Quene's Maiestie, besyde the armes of the realme setteth up a dogge and a dragon in the place of the Blessed Virgin Mary, Mother of God, and S. John the Evangelist, which were wont to stand on either side of the signe of Christ crucified."^p

Sander, in *The Rise and Growth of the Anglican Schism*, published in Latin A.D. 1585,^q whilst treating of the Royal Supremacy in the early part of the reign of Edward VI., thus adverts to the Royal Arms placed in lieu of the crucifix,—“In the second place all the images

ⁿ *II. Cranmer*, 227. Parker Society.

^o *Book III.* p. 110.

^p *A Confutation of the Apologie of the Church of England*.—Imprinted at Antwerp, A.D. 1565. p. 225.

^q Translated into English by David Lewis, and published A.D. 1877.

of Christ our Saviour, of the Virgin Mother of God, and of the prophets, were utterly destroyed, the pictures defaced and the statues burnt, thereby declaring against whom war was declared, and against whom they were fighting. In the place of the cross of Christ, which they threw down, they put up the arms of the King of England, namely, three leopards and three lilies,^r having for supporters the outstretched feet of a serpent and a dog. It was like a declaration on their part that they were worshippers, not of our Lord, whose image they had contemptuously thrown aside, but of an earthly king, whose armorial bearings they had substituted for it.”

Amongst the Records at Lambeth Palace is a License granted A.D. 1614,^t by Archbishop Abbot, to “John Serjent of Hytchen, in the county of Hertford, Paynter stayner, to survey and paynte in all the Churches and Chappells within this Realme of England (wthin o^r province) the Kinges ma^ties armes in due forme, wth helme crest mantell and supporters as they oughte to be. . . . And to wright in fayre text letters the tenn commandments the beliefe and the Lord’s prayer wth some other fruitfull and profitable sentences of holye scripture,” etc.

The arms set up in the reign of Elizabeth are alluded to in the former part of this document, “And for that in o^r late Soveraignes Raigne of famous memorie we have observed that Her Ma^ties armes weare aptlie placed

^r Three leopards passant, gardant; which were the whole arms of England before the reign of Edward III., who quartered them with the arms of France, three fleur-de-lis.

^t Lewis’s Translation, p. 172.

[†] *Chartæ Misc.*, tome II. No. 13.

in all or most part of the Churches and Chappells within this said Realme (and of province).''

The arms of Queen Elizabeth are, or were within the last few years, existing in the churches of S. Martin and S. Thomas, at Salisbury, painted on panel and framed; in S. Michael's church, Coventry, with the date 1591; and in Sandford church, Oxfordshire, where the upper part of the chancel arch is boarded up and painted with the arms of Elizabeth, and the date 1602 upon it.

The chapel of Wyke, Champflower, Somersetshire, was erected in 1623, and the screen which separates the nave from the chancel bears the Royal Arms of James I. In Brixton church, Isle of Wight, on some plain wooden panelling at the west end, are the remains of the Royal Arms, which, from the style in which they have been painted with the rose and thistle, appear coeval with the reign of James I.; they are surmounted by a crown, below which is an open six-barred helme. These arms appear to have been removed from their original position against the chancel arch, and are now much mutilated. We find in Churchwardens' accounts in and from the reign of Elizabeth numerous charges for painting and setting up the Royal Arms in our churches.

We might fairly suppose that during the interregnum the Royal Arms would not be suffered to remain in our churches, but there are several instances in which the Royal Arms of Charles I. are still retained,—some with, some without, a date. In Broadway church, Gloucestershire, are the Royal Arms of Charles I., with the date 1641. In Beverley Minster are the Royal Arms of Charles I.; these are in the south transept near the

south door. In S. Albans Abbey church (now cathedral) are the Royal Arms of Charles I. In Haltham church, Lincolnshire, are the Royal Arms of Charles I. The Royal Arms of Charles I. were existing in the interesting little chapel of the same period attached to Catesby priory, in the county of Northampton. This has been destroyed within the last few years. In Aylmerton church, Norfolk, the Royal Arms of Charles I. painted on board are set against the west wall of the nave, with this motto beneath, "*Exurgat Deus et dissipentur inimici.*"

In the Churchwardens' account of S. Martin's church, Leicester, a charge appears in 1651 for destroying the King's Arms. In 1660 is a charge for painting the King's Arms.

In 1651 the Royal Arms were superseded in many churches by the State Arms; and in the Church accounts for S. Mary's, Shrewsbury, for 1651, is a charge of £1. 8s. 0d. "for making the State arms." At the Restoration, however, the Commonwealth Arms were removed, and the Royal Arms again set up. Till, however, within the last few years, the Arms of the Commonwealth were remaining in the church of Anstey, in Warwickshire.

In the Register of the parish church of Warrington, Lancashire, is the following entry:—"1660. July 30. Whereas it is generally enjoined by the great Counsell of England that in all churches thorow out the Kingdom of England his Majesties armes shal be sett upp. Uppon warning publicly given in the parish church concerninge the providinge of the said armes, and seve-

rall other things that are wanting. Those of the parish that uppon the said warninge did appear do think it fitt that two Churchē layes shall be collected by the new Churchwardens for the providinge of the s^d armes," etc.

In the Church accounts of S. Peter-upon-Cornhill, London, is the following entry:—"1660. May 10th. Agreed that the King's arms in Painted glass, and other arms painted should be refreshed, and Moses and Aaron are forthwith to be set up by the churchwarden at the parish charges."

In Monks Kirby church, Warwickshire, are the Royal Arms, with the initials C. R., 1660.

The Royal Arms, with the initials C. R. 11, appear in the church of Huish Episcopi, Somersetshire, with the motto *Dieu et mon Droit*. The Royal Arms of Charles II. also appear in the churches of Langport and Curry Revell, in the same county.

In Ightham church, Kent, the Royal Arms appear with the date 1660. In Dingley church, Northamptonshire, the Royal Arms are executed in plaster, the supporters being a Lion and Unicorn, with the initials C. R. and the date 1661. In Loughborough church, Leicestershire, the Royal Arms are also in plaster. In Market Harborough church, Leicestershire, the Royal Arms are executed in plaster, and bear the date 1660. Over the chancel arch of the church of Normanton-upon-Soar, Nottinghamshire, are the Royal Arms, well executed in plaster, with the date 1683. And over the chancel arch of Kegworth church, Leicestershire, are the Royal Arms, also executed in plaster, with the date 1684. The plaster compositions were apparently executed by the same

artist, they being in the same locality, and he probably an Italian. In Burton Overy church, Leicestershire, the Royal Arms are carved in wood. In the little church of Over Compton, Dorsetshire, are the Royal Arms, with the initials C. R. and the date 1671. In Blundeston church, Suffolk, are the Royal Arms, with the date 1673.

In the *Harleian MSS.* 2123, *Art.* 9, is a "Copie of Dr. Powel's License to John Keene to paint the King's Armes where they should be wanting in any churches within the counties of Salop, Lancaster, Chester, Stafford, and in North Wales, he being deputed thereto by S. Edward Walker, Garter."

Twenty-five years occurred from the Restoration to the death of Charles II., at the close of whose reign (1685) it is probable that few churches were wanting in the Royal Arms of his, or of preceding reigns.

In the short reign of James II. we find few instances in which his arms appear. In Packwood church, Warwickshire, are the Royal Arms, with the initials I. R., 1686. In Grafton Flyford church, Worcestershire, the Royal Arms have the date 1687.

In Oulton church, Suffolk, the Royal Arms are placed over the tower arch, and are of the reign of James II., bearing the initials I. 2 R.

In Brympton church, Somersetshire, are the Royal Arms, with the initials W. R. and date 1698, and the motto "*Je main Tain'dray.*" In Saxlingham church, Norfolk, the Royal Arms are those of William III. In Fleet church, Lincolnshire, the Royal Arms are those of William III., with the initials W. R., 1698. In Yarmouth church, Norfolk, the Royal Arms bear the date

1698. Mary the Queen Consort died towards the close of 1696, so that it was subsequent to her death that the Royal Arms bearing the initials of the King alone, with the date 1698, were set up.

In Lockington church, Leicestershire, are the Royal Arms of Queen Ann, executed in plaster, with the initial and date following,

A — R

17 — 04.

The Royal Arms of the same monarch appear in Gedney church, Lincolnshire; Ledsham church, Yorkshire; in South Petherton church, Somersetshire, where they are placed over the south door, with the initials A. R.; and in S. Benedict's church, Norwich.

In Yarmouth church, Isle of Wight, the Royal Arms are those of George I., and bear the initials G. R. 1715. In the lower quartering, on the dexter side, the white horse of Hanover is introduced. In Churchover church, Warwickshire, the Royal Arms, rudely painted on board, bear the date 1715. The Royal Arms of George I., in which the white horse is quartered, is existing in Trunch church, Norfolk. In Brailes church, Warwickshire, the Royal Arms have the initials G. R. and the date 1722. The death of George I. took place in 1727.

In Wysall church, Nottinghamshire, the Royal Arms bear the initials G. R., 1729. In Waghon-on-Wawne church, Yorkshire, are the Royal Arms, with the date 1739. In Normanton church, Derbyshire, are the Royal Arms of George II, with the date 1750.

I have no notes of the Royal Arms set up in churches during the reigns of George III. and George IV.

In front of the west gallery of Marldon church, Devon, are the Royal Arms, with the initials W. IV. R.

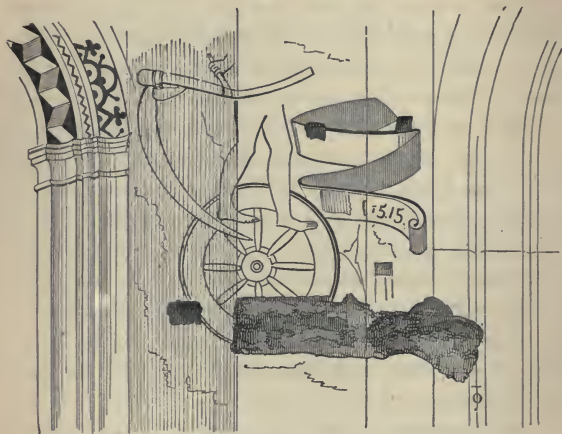
In Oddicombe church, Somersetshire, are the Royal Arms of Queen Victoria, and the date 1852.

From the early part of the reign of King Edward VI. down to the present time—with the exception of the reign of Queen Mary, A.D. 1553—1558—the Royal Arms have continued to be placed in our old churches. Originally set up when, or soon after, the spiritual supremacy of the Pope of Rome was discarded, the Royal Arms, thus placed, have lost none of their significance. No general change, however, appears to have taken place on the decease of one monarch and the accession of another, but those arms set up prior to each reign, until worn out or become obliterated, were suffered to remain, except in the case of the interregnum. At the present day, although there appears to be no compulsory order for their setting up, they may be considered not merely permissible but appropriate ornaments to our churches, and as emblems of loyalty to the Crown, against which few members of the Church of England would care to contend.

POST-REFORMATION MURAL PAINTINGS. Notwithstanding the Injunctions for the obliteration of mural paintings in our churches of scriptural or legendary tendencies, and the substitution thereof of sentences from Holy Writ, Post-Reformation paintings are by no means uncommon, though confined to few subjects of scriptural or allegorical design. Of the latter were those of *Death*, represented by the figure of a skeleton, and *Time*, represented as an old man with wings displayed,

a scythe in his right hand, and an hour-glass in his left hand.

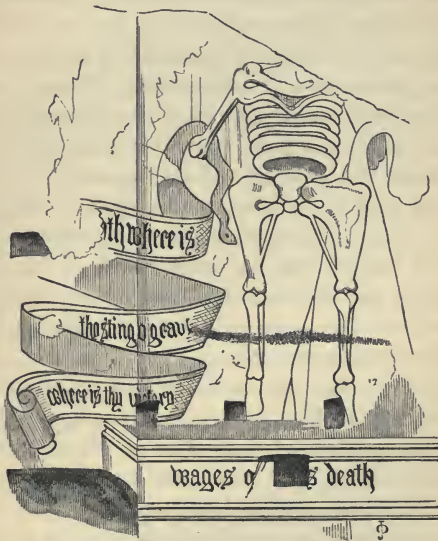
On the wall of the north aisle of Chipping Norton church, Oxfordshire, two paintings were recently existing, one representing *Death* with his spade and dart, the other painting representing *Time* with his scythe. These appear to have been executed early in the seventeenth century. In East Leek church, Nottinghamshire, are



Mural Painting, Nuneaton Church, Warwickshire.

paintings on canvass of *Time* with a scythe and hour-glass, and of *Death* as a skeleton with a dart in his hand. These were apparently not of early date, perhaps not executed more than a century. Early representations, perhaps late in the sixteenth century, of these figures, partially obliterated, painted on the walls of Nuneaton church, Warwickshire, were discovered. In the one of

these *Time* was depicted with his scythe standing on a wheel, perhaps intended as the wheel of life; with these were texts painted on scrolls. At the west end of S. Olave Jewry church, London, "is a very spacious and curious piece of painting, in a strong black frame, being



Mural Painting, Nuneaton Church, Warwickshire.

the figure of *Time* with wings displayed, a scythe in his right, and an hour-glass in his left hand. At his right foot is a Cupid dormant, its head reposing on lovely fruit, and another near his left arm. Under the feet of *Time* lyeth the pourtrait of a *Skeleton* about eight feet

in length.”^u This church was re-edified after the Fire in 1666, and finished 1673.

In the little interesting church of Llaneilian, near Amlwch, Anglesey, a skeleton—“the lively figure of Death”—is painted on the coved work of the rood-loft, over the entrance into the chancel, with this inscription over:—“Colyn Angeu yw Pechod,” that is, “The sting of death is sin.” This is apparently a painting of the seventeenth century. In the church of Burton Latimer, Northamptonshire, the figures of the twelve patriarchs are painted on the walls above the piers and between the arches of the nave. These appear to have been executed early in the seventeenth century. The ceiling of the chancel of Leigh church, Worcestershire, was repaired and painted at the expense of Sir Walter Devereux, who died A.D. 1633. It represented the firmament with the moon, and with the following text:—“The heavens declare the glory of God,” etc. In the middle were the arms of Sir Walter Devereux. The roof of Staunton Harold church, Leicestershire, is lined with boards painted in imitation of clouds. The date is 1653. The roof of the little church of Compton Wynyate, Warwickshire, destroyed by the Parliamentarians, and re-edified A.D. 1662, has the roof painted in imitation of clouds. In Mutchingley church, Somersetshire, the nave has a coved roof, divided into square compartments, ten principal and ten lesser. These are painted by some country artist, apparently in the reign of Queen Ann, with angels or demi-angels holding scrolls, with texts of scripture, and encircled with clouds; the

^u *A New View of London*, 1708, Vol. ii. p. 488.

dresses fit close to the waist, and thence bulge out in fardingale fashion. These are quaintly but coarsely executed, the painter seeming to have had the same conception, though not the taste, of those of the Middle Ages. In Bletchley church, Buckinghamshire, the roof of the chancel was, in the early part of the eighteenth century, painted by Sir James Thornhill, with the figures of the twelve Apostles, each bearing his legendary symbol.

We sometimes find towards the west end of a church the pictorial representation of David playing on the harp. Against the wall, in the gallery of the north transept, Axbridge church, Somersetshire, is a rude painting of David, in a royal garb, playing the harp; and with him is a representation of Nathan the prophet. This is of the seventeenth century. In the church of Stoke S. Gregory, in the same county, is a painting on panel of King David.

Ireland, in his *Picturesque Views of the Upper or Warwickshire Avon*, published in 1795, thus treats of the chapel of Newnham Regis, near Rugby, in the county of Warwick:—"The body of the venerable chapel of this place is now by order of its proprietor taking down, but the tower, I am informed, is to remain; the chapel has been long in disuse. The altar of this church was decorated with some good paintings in fresco, well preserved, which seem to bear the character and style of painting of the time of James I. The designs are made from subjects in the New Testament, and in their manner are not unlike those of Rubens, but have more the air of the Italian School."

Some of the London churches of the seventeenth cen-

ture had a cenotaph representation of the monument of Queen Elizabeth; that in S. Olave Jewry church is described as follows:—"On the north side of the chancel is Queen Elizabeth lying on a fine tomb, adorned with columns of the Corinthian order, with the Regalia, and under an arched canopy, on which is placed her Arms between two Cupids, but no inscription."

The picture of King Charles I. was also placed in some; as in the church of S. Olave Jewry, and in the old church of S. Botolph, Bishopgate.

But the most usual pictorial delineations in our churches during the seventeenth and eighteenth centuries were the representations of Moses and Aaron on either side of the tables of the commandments. That these were not uncommon in the middle of the seventeenth century appears from the account of the sacrilegious behaviour of the soldiers under the command of Sir William Waller in the cathedral of Chichester in 1642. For there "at the east end of the Quire did hang a very fair table, wherein were written the Ten Commandments, with the pictures of *Moses* and *Aaron* on each side of the table: Possessed with a zeal, but not like that of Moses, they pull down the table; and break it into small shivers."^{*} In like manner at Exeter Cathedral: "On each side of the Commandments the pictures of *Moses* and *Aaron* were drawn in full proportion, these they deface."^y Nicholls, in his *History of Leicestershire*, treating of Oadby church, observes: "On the north side of the Communion table is an old painting in oil upon canvas, framed, of Moses as large as life, with a

^{*} *Mercurius Rusticus*.

^y *Ibid*.

budded rod in his right hand, his left holding a book against his breast. On the south side of the table is a like figure of Aaron in his priestly garments, with the censor suspended by a golden chain holden in both his hands. These paintings appear to have been tolerably well executed, but are considerably damaged by time.

A deal gallery at the west end of the nave, at the back of which upon the wall is a tolerable figure, in water colours, of David playing upon the harp; upon a pedestal, on the front of which are the words: "Praise the Lord with harp, sing praises unto Him with the lute and instrument of ten strings."

At the east end of Halston chapel, Salop, are paintings of *Moses* and *Aaron*, better executed than we usually find them to be; and on the north wall is a framed painting of King David.

In Brightlingsea church, Essex, the figures of *Moses* and *Aaron* are painted and cut out in wood, and placed on each side of the Communion table.

In Helphringham church, Lincolnshire, over the rood screen, is a fresco painting of *Moses* and *Aaron*.

In many of the London churches, especially of those re-built after the Fire, were the representations of *Moses* and *Aaron* flanking the tables of the commandments. The description of one will suffice. The altar-piece of the old church of S. Martin, Outwich, "had the commandments between the Pourtraits of *Moses* and *Aaron*, the first holding a rod, the latter on his head a miter, on his breast the plate of precious stones called *Urim* and *Thummim* (or Lights and Perfection), below that

are Bells, and in his hand an Incense pot.”* In country churches these representations are numerous; they bear, with few exceptions, the same conventional character, and evince little merit in the execution.

The commandments were again, by the Canons of 1603, ordered to be set upon the east end of every church, where the people might best see and read the same; and other chosen sentences were to be written upon the walls of the churches in places convenient.

On the south wall of Rowington church, Warwickshire, are sentences painted, with a border of scroll-work; the like also occur at Astley church, in the same county; and on the walls of Bradford Abbas church, Dorsetshire, are sentences of scripture painted in black-lettered characters within panel, surrounded by scroll-work.

PULPITS. Those of the reign of Edward VI. are rare. In Chedzoy church, Somersetshire, is a wooden pulpit, panelled with the linen pattern, and bearing the date 1551. The pulpit of Fordington church, Dorsetshire, of the reign of Elizabeth, is of stone; the upper part is worked in plain oblong panels, and a kind of escutcheon within one of these bears the date 1592; the lower part or basement of this pulpit is circular in form.

By the Canons of 1603, the churchwardens or questmen were to provide in every church a comely and decent pulpit, to be set in a convenient place within the same, and there to be seemly kept for the preaching

* *A New View of London*, 1708, Vol. ii. p. 355. This is an old fashioned but useful work, giving a full description of the interiors of the London churches in the early part of the reign of Queen Ann.

of God's Word. Carved pulpits set up between the years 1603 and 1640 are numerous, and the sides are more or less embellished with circular-arched panels, flat and shallow scroll-work, and other decorative detail in fashion at that period; and not a few bear the precise date of their construction.

In the nave of Bristol Cathedral is a stone pulpit, ascended to by means of a circular flight of steps; the sides are panelled and ornamented with escutcheons surrounded by scroll-work, and it bears the date of 1624.

The date of 1625 appears on a fine carved wooden pulpit, the sides of which are covered with semicircular-headed panels, in Huish Episcopi church, Somersetshire. In Ashington church, in the same county, is a pulpit with the date 1627.

In Bradford Abbas church, Dorsetshire, is a fine carved wooden pulpit and sounding board, and on it appears the date 1632.

In one of the churches at Wells is a fine wooden pulpit of the date of 1636; at the angles are columns of semi-classic design, fantastically carved; the panels are curiously ornamented with figures in relief, and it is supported on a stand composed of a square and four detached columns, above which are represented a number of birds with large beaks; the sounding board over corresponds in design with the pulpit.

A very fine carved wooden pulpit, the sides of which are embellished with circular-arched panel and scroll-work, with the date 1640, and a sounding board over, is contained in Cerne Abbas church, Dorsetshire.

The pulpit in Carisbrook church, Isle of Wight, bears the date of 1658.

Many carved pulpits of this era have, however, no assigned date; they are commonly placed at the north or south-east angle of the nave, but never in the middle of the nave, so as to obstruct the view of the Communion table—a modern practice in some churches, and by no means commendable.

The canopy or sounding board over the pulpit is of rare occurrence anterior to the seventeenth century. The sounding board over the pulpit of the church of Stoke St. Gregory, Somersetshire, bears the date of 1595 and 1628. The pulpit is five-sided, and the panels are curiously carved, the subjects being *Time* with a hour-glass and scythe; a figure with a tilting lance; a figure with a double anchor; a figure with a dove; and a figure with wings carrying souls to heaven.

In 1626—7 the churchwardens of Grimston, Leicestershire, were presented “for not providing a cushion and making a canopy or cover of wainscot over the pulpit.” In the same year at Keame chapel, Leicestershire, it was found by the Commissary “that there wanteth a cushion for the preaching pulpit, and also a canopy or cover over the pulpit.”

ANCIENT EMBROIDERY. The richly embroidered and costly vestments and *antependia* or frontals of a period antecedent to the Reformation, were, in some instances, converted into coverings for the altar or Communion table, or into hangings for the pulpit and reading desk.

In Little Dean church, Gloucestershire, the covering for the reading desk is formed out of an ancient sacer-

dotal vestment, probably a cope, of velvet, embroidered with portraits of saints. In Buckland church, Gloucestershire, is preserved an ancient cope of blue velvet, of the fifteenth century. The cushion of the pulpit of East Langdon church, near Dover, is made out of either an ancient antependium or vestment; the material consists of very thick crimson silk, embroidered with sprigs, and in the centre of the hanging are two figures supposed to represent the Annunciation of the Virgin, who is kneeling before a faldstool.

In Ely Cathedral is preserved an ancient cope, apparently of the latter part of the fifteenth century. At S. Michael's church, Othery, Somersetshire, is an ancient altar frontal, apparently of the fifteenth century. This is seven feet two inches long, by two feet eleven inches deep. The subject worked on it is the Assumption of the Virgin; this is in the centre, and she is represented with an angel at her feet, and an angel on each side. Angels and flowers fill up the remaining space. The ground is purple velvet; the figures and flowers are worked on canvas in gold thread and floss silks. This frontal was for many years used as a pulpit cloth. A frontal of ancient work at S. Mary's church, Upper Brixham, Devonshire, is now used as an altar cloth. In an old chest at Chipping Campden church, Gloucestershire, is, or recently was, preserved a cope of crimson velvet, *semè* of ducal coronets and estoiles, and on the borders the portraits of saints are curiously embroidered. In a chest in the vestry of Langhorne church, Caermarthenshire, an ancient tattered cope embroidered with saints is preserved. The Communion

table cover, Winchcombe church, Gloucestershire, is of ancient needle-work with figures under canopies; it is apparently of the latter part of the fifteenth or early part of the sixteenth century, and it may have formed part of an ancient cope. It is now much worn.

Needle-work, though perhaps of a different description, continued in vogue to the early part of the eighteenth century, the labour of pious hands well affected to the Church. In Axbridge church, Somersetshire, is an old Communion cloth of needle-work with the date 1703. On the top I ⁺H S; on each side a book; on the frontal below is the representation of a Communion table with two flagons, two chalices, and three patens.

HOURL-GLASS STANDS. A not unfrequent adjunct to pulpits in the latter part of the reign of Elizabeth was an iron stand for an hour-glass. It is difficult to say when the practice of preaching by the hour-glass in our English churches commenced. We have notices of it in Churchwardens' accounts from the year 1570. It is equally difficult to say when the practice ceased: perhaps about the period of the Restoration. In the Churchwardens' accounts for the church of S. Matthew, Friday Street, London, we meet with the following entries:—

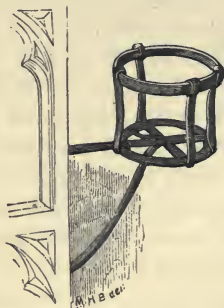
“1570—71. It'm, paide for an ower glasse for the p'ishe iiij*d*.”

“1579—80. P'd for a nowere glasse iij*d*.”

“1584—5. P'd for an owar glasse xij*d*.”

In the Churchwardens' accounts for S. Mary's church, Lambeth, occurs the following:—“A. 1579. Payde to York for the frame on which the hower standeth, 1:4”; and in the Churchwardens' accounts of S. Helen's

church, Abingdon, is an Item, "Anno MDXCI. payde for an houre glass for the pilpit 4*d*." In the Parochial accounts for S. Mary's church, Shrewsbury, A.D. 1597, is a charge "for removing the desk and other necessaries about the pulpit and for makeinge a thing for the hower glasse, 9*d*." In Shawell church, Isle of Wight, the old iron stand for the hour-glass still remains affixed to a pier adjoining the pulpit; it is a very plain specimen, and it is composed of two flat circular hoops or rings,



Hour-Glass Frame, Shawell Church, Isle of Wight.

one at some distance above the other, annexed or attached and kept in position by four vertical bars of iron, and the lower ring has cross-bars to sustain the glass.

In Cassington church, Oxfordshire, projecting from the wall by the side of the pulpit is an iron stand for the hour-glass, consisting of two circular hoops or rings of iron, connected by four wrought iron bars, worked in the middle; and across the lower ring or hoop is an iron bar or stay. In High Laver church, Essex, the

iron stand for the glass still remains, and is in fashion not unlike a cresset, having only one hoop or ring encircling the top, and supported on four iron bars, which cross in curves at the bottom. Affixed to the pulpit of Upton Magna church, Salop, is a *wooden* hour-glass stand. The hour-glass itself, together with its frame, is said to be retained in South Burlingham church, Norfolk; and also in Brook church, in the same county. An hour-glass, within a rich and peculiar frame, supported on a spiral column, and apparently of the latter part of the seventeenth century, is yet preserved in S. Alban's church, Wood Street, London. The hour-glass stand in Leigh church, Kent, presents portions of a date which evince it to be of the latter part of the sixteenth century—the two first numerals 15 .. are preserved; this is affixed to the wall beside the pulpit. A very interesting specimen of the hour-glass stand placed on a carved wooden bracket, projects from the pulpit of Cliffe church, Kent. On a small targe in front, surrounded by scroll-work, is the date 1636. The pulpit itself has the date 1634.^a Many other churches might be enumerated in which the stand for the hour-glass is still, or recently was, preserved, either projecting from the pulpit, or from the wall, or from a pier

^a In the Third Volume of the *Journal of the Archaeological Association* is an interesting Paper by the late Mr. Fairholt on "Pulpit Hour-Glasses." Engravings are given of six hour-glass stands, *viz.*: on the pulpit of Sallowes' church, Norfolk; that in Flixton church, Suffolk; that in the church of S. Alban's, Wood Street, London; one affixed to the reading desk, S. Michael's church, St. Albans, Herts; one above alluded to in Leigh church, Kent; and that in Cliffe church, Kent. In the early part of the present century hour-glass stands were remaining in most of the churches in Norfolk.

close to it; as in Paxton church, Somersetshire; Ed-burton church, Sussex; the chapel of Studley priory, Oxfordshire; Ewelme and Elsfeld churches, in the same county; Amberley church, Sussex; Warmington church, Warwickshire; Ivinghoe church, Bucks; Barford S. Michael church, Oxfordshire; Cuckstone church, Essex; Caversfield church, Bucks; and Rudford church, Gloucestershire. I conclude with the well-known quotation from Hudibras—

“As gifted Brethren preaching by
“A carnal Hour-Glass do imply.”

READING PEW OR DESK. From a paper found among Secretary Cecil's MSS.^b it appears that in 1564, a year remarkable for the commencement of the controversy respecting the vestments, which will be hereafter noticed, some ministers performed Divine service and prayers in the chancel, others in the body of the church, and some *in a seat made in the church*.

In the Churchwardens' accounts of S. Andrew, Hubbard, London, for the year 1552, (*temp.* Edward VI.), occur the following items:—

“Item, paid for a pare of hynges & a staye for
a desche at the quyer dore xvid.

“Item, paid for a board for ytt iiijd.”

In Archbishop Grindal's Injunctions for the Laity of the Province of York, A.D. 1571, is the following, relative

^b Printed in *Strype's Life of Parker*. In the same Paper the Communion table is noticed as standing in the body of the church in some places, in others standing in the chancel; in some places standing altar-wise, distant from the wall a yard; in others in the middle of the chancel, north and south; in some places *the table was joined, in others it stood upon tressels*; in some the table had a carpet, in others none.

to the reading desk or pew :—" Item, to the intent that the people may the better hear the morning and evening prayer when the same by the minister is said, and be the more edified thereby, we do enjoin that the churchwardens of every parish, at the charges of the parish, shall procure a decent low pulpit to be erected and made in the body of the church out of hand, wherein the minister shall stand with his face towards the people when he readeth morning and evening prayer, provided always that where the churches are very small, it shall suffice that the minister stand in his accustomed stall in the choir, so that a convenient desk or lectern, with room to turn his face towards the people, be there provided by the said churchwardens at the charges of the parish, the judgment and order whereof, and also the form and order of the pulpit or seat aforesaid in greater churches, we do refer unto the Archdeacon of the place or his official."

In the Parochial accounts of S. Mary's church, Shrewsbury, A.D. 1577, is an entry "for coloringe the curate's pew and dask"; but no general notice of the modern reading desk, or, as it was called, the "READING PEW," occurs till 1603, when in the Ecclesiastical Canons then framed it was enjoined that besides the pulpit a fitting or convenient seat should be constructed for the minister to read service in: and, in allusion to the reading desk, Bishop Sparrow, in his *Rationale of the Book of Common Prayer*, observes: "This was the ancient custom of the Church of England, that the priest who did officiate in all those parts of the service which were directed to the people turned himself towards them, as in the Absolu-

tion; but in those parts of the office which were directed to God immediately, as prayers, hymns, lauds, confessions of faith or sins, he turned from the people; and for that purpose in many parish churches of late, the reading pew had one desk for the Bible, looking towards the people to the body of the church, another for the Prayer Book, looking towards the east or upper end of the chancel. And very reasonable was this usage; for when the people were spoken to it was fit to look towards them, but when God was spoken to it was fit to turn from the people." And so he goes on to explain the custom of turning to the east in public prayer.

In Bishop Wren's directions it was enjoined that the minister's reading desk should not stand with the back towards the chancel, nor too remote or far from it.

The double reading desk or pew is still occasionally met with, as in East Ilsley church, Berkshire, where is a kind of double reading desk, so that the minister can turn himself either towards the west or south. In Priors Salford church, Warwickshire, is an old carved reading pew bearing the date of its construction, 1616; and in S. Peter's church, Dorchester, Dorsetshire, and in Sherbourne church, in the same county, are reading pews which, from the style and the carved work with which they are covered, were evidently constructed in the early part of the seventeenth century. The old reading pew in Langley chapel, Salop, canopied above, is a curious and perhaps unique example.* In Woodford church, Northamptonshire, the reading pew is double, and of the seventeenth century. In Chedzoy

* A vignette of this pew appears at the head of this chapter.

church, Somersetshire, is a reading pew richly carved, and on an escutcheon are the initials G M and date 1620. In Trunch church, Norfolk, is a reading pew of the seventeenth century with a single desk facing the west; above this is a sexagonal pulpit, the sides of which are constructed of panel-work linen pattern of the early part of the sixteenth century. In raised letters on the front of the reading pew, Mayfield church, Derbyshire, is the following:—"M William Barton, Vicar of Mafield, entred March 10, 1630."

In the chapel—a structure of the early part of the seventeenth century—of Catesby House, Northamptonshire, the internal fittings and arrangement were until lately preserved. In the south-east corner was the ancient reading pew covered with shallow carved work; in the north-east corner was the pulpit covered with carved work, with a canopy or sounding board of the same period. Between them was the Communion table without rails. High pews covered with carved work, with the upper part of open-work, were placed immediately in front, and behind them was a range of open seats. This was an interesting specimen of a domestic chapel of the Caroline period.^d

Rug chapel, near Corwen, North Wales, is another interesting example of a private chapel with its internal fittings in the early half of the seventeenth century, A.D. 1637. The chancel screen and altar rails are of this period; at the west end is a gallery of the same date. In the north-east corner of the chancel is the reading pew, canopied like that in Langley chapel.

^d It has unfortunately been destroyed within the last few years.

In the south-east corner of the chancel is the squire's pew, also canopied. On the north wall of the nave is a fresco painting representing a skeleton in a lying position, two candlesticks, an hour-glass, a dial and a scull.

PEWS AND SITTINGS. To the close of the sixteenth century the mode of pewing with open low-backed seats continued to prevail; latterly the ends of these seats were not covered with tracery-arched panel-work or the later linen pattern, but were plain, though they sometimes terminated with a finial. In the nave of Stanton St. John church, Oxfordshire, are some old open pews or seats, apparently of the reign of Henry VIII., the backs of which are divided diamond-wise, and form a kind of lattice-work, and the ends terminate in grotesque heads. In Trull church, Somersetshire, the open seats of the sixteenth century are covered with a profusion of carved work cut out of the solid. Both in Somersetshire and Devonshire the carved woodwork on seats in the churches is exceeding rich, and in many instances cut out of block. In Harrington church, Worcestershire, are some open seats of plain workmanship, bearing the date 1582. The church of Sunningwell, Berkshire, is fitted up with a range of open seats on each side of the nave without any ornament, with the exception of a large carved finial at the end of each seat.* In Cowley church, near Oxford, are open seats of the date of 1632, which have at the ends finials carved in the shallow angular designs of that period. All these seats are appropriately placed, or disposed facing the east, and none

* Engraved in Vol. II. p. 31.

are turned with the backs towards the altar. The date of the open seats, Sandford church, near Oxford, is 1639. At the ends of the seats are carved finials, poppy heads, and scroll-work.

Early in the seventeenth century our churches began to be disfigured by the introduction of high pews—an innovation which did not escape censure, for, as Weaver observes, "Many monuments of the dead in churches in and about this citie of London, as also in some places in the countrey, are covered with seates or pewes, made high and easie for the parishioners to sit or sleep in; a fashion of no long continuance, and worthy of reformation." The high pews set up in the early part of this century are easily distinguished by the flat and shallow carved scroll and arabesque work with which the sides and doors are covered.

In the directions given on the primary visitation of Wren, Bishop of Norwich, A.D. 1636, we find an order "That the chancels and alleys in the church be not encroached upon by building of seats; and if any be so built, the same to be removed and taken away; and that no pews be made over high, so that they which be in them cannot be seen how they behave themselves, or the prospect of the church or chancel be hindered; and therefore that all pews which do much exceed a yard in height be taken down near to that scantling, unless the Bishop by his own inspection, or by the view of some special commissioner, shall otherwise allow."

In Geddington church, Northamptonshire, is a pew with the date 1602. On a pew in the north aisle of Ufford church, in the same county, is the date 1603. In

the south aisle of Yarnton church, Oxfordshire, is a richly carved pew bearing the date 1634. In the church of Crickhowell, South Wales, under the tower, is a high pew bearing the inscription *Henricus Herbert hanc sedem fieri fecit. In A. Dni. 1635*. In the south aisle of Warmington church, Northamptonshire, is a pew with the date 1639. High pews with dates of the early half of the seventeenth century are by no means uncommon. Sometimes the sides of the old low-backed seats have been raised with plain boards of deal or elm.

CANOPIED PEWS. We sometimes meet with canopied pews constructed in the seventeenth century. These, though rare, are sufficient in number to elicit a notice. They appear to have been squires' pews, or the seats of the chief family of the locality. Canopied pews occur in the chancel of Stokesay church, in the county of Salop, and in the chancel of Wroxeter church, in the same county. These are both of the same period, *viz.*, of the seventeenth century. A canopied pew of the seventeenth century formerly existed in Market Bosworth church, Leicestershire. This was constructed in the Palladian style, and stood on the north side of the nave, near the chancel. It was removed a few years ago when the church was re-pewed. The tester of this pew was supported by square pilasters with Ionic capitals. The chancel screen was of similar design, and appear to be executed *circa* A.D. 1633, when the church underwent reparation. In Teversall church, Nottinghamshire, is a canopied pew, the tester of which is supported by twisted shafts apparently of a late period in the seventeenth century. There may be, and probably

are, other canopied pews of the seventeenth century which have not come under my notice.

GALLERIES. With the exception of the ancient rood-lofts—hardly adapted for the accommodation of many—the erection of galleries in our churches for congregational purposes may be said to have commenced in the early half of the seventeenth century. These erections were objected to by some of the bishops; and amongst the innovations in discipline complained of by the Committee appointed by the House of Lords, A.D. 1641, one of the Puritan objections was the “taking down galleries in churches, or restraining the building of such galleries where the parishes are very populous.”

Of early Post-Reformation galleries, the following may be noticed:—That over the west door of Worstead church, Norfolk, erected in 1550, at the costs of the candle, called the batchelor’s light. In the year 1624, in St. Catherine Coleman church, London, a gallery was made for the poor of the parish to sit in.^f

At the west end of the nave of Newdegate church, Surrey, is a gallery bearing on its front this inscription, “This Gallerie was builded by Henry Nicholson, Gent., Anno Dom. 1627.” It is a fair specimen for the period.

In the south aisle of Barking church, London, over the entry into the church, a handsome gallery was, in the year 1627, erected at the cost and charge of the parish.^g At the west end of the nave of Watlington church, Oxfordshire, is a gallery with balluster rails

^f *Stowe’s Survey, Seymour’s Edition, Vol. I. p. 341.*

^g *Ibid, Vol. I. p. 285.*

in front and arches between; this bears the date of 1630.

In the year 1633, a handsome gallery was built on the north side of the church of Allhallows the Less, London.^b At the west end of the nave of Leighton Buzzard church, Bedfordshire, is a gallery erected in 1634. On the gallery at the west end of Gressenhall church, Norfolk, was the following inscription:—“*Robert Halcot the owner of Harephares gave this gallery 1635.*”^c At the west end of Piddleton church, Dorsetshire, is a gallery with the date of its erection, 1635. In Bishop Cleave church, Gloucestershire, at the west end, is a gallery with the front carved; this is supported by four wooden pillars, and contains three rows of seats with ballusters at the back. The sides of the gallery are also carved; and access is obtained by means of a wide staircase. This gallery appears to have been erected about A.D. 1640. In North Piddle church, Worcester-shire, a rude gallery of the seventeenth century is constructed at the west end of the nave. The gallery until lately existing at the west end of Upton Magna church, Salop, was a rich and good specimen of the seventeenth century; the front was supported by three segmental wooden arches, carved, with pendants from the centre of each arch; the front of the collar was also carved, and two wooden beams or uprights, also carved, supported the arches. In front of this gallery the following inscription was carved:—

“This Gallery was erected at the charges of Rowl

^b Stowe's Survey, Seymour's Edition, Vol. I. p. 496.

^c Bloomfield, Vol. VIII. p. 80.

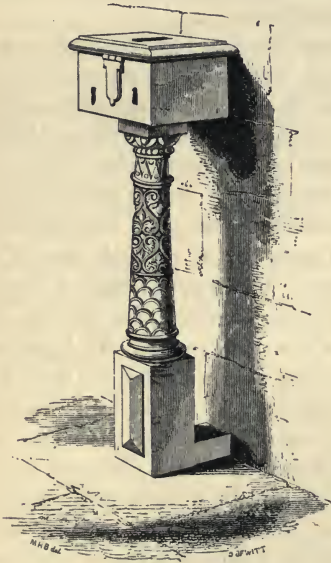
Jewkes Senior of the Inner Temple Esq and of
Rowl Jewkes Sonn of Tho Jewkes of this parish .
T.W.—T.I. Wardens, 1666.”

Other galleries, erected during the early half of the seventeenth century, might also be enumerated as existing now, or lately, in some of our churches.

In Bishop Montagu's Articles of Inquiry for the Diocese of Norwich, A.D. 1638, is the following:—"Is your church scaffolded everywhere or in part? Do those scaffolds so made annoy any man's seat, or hinder the lights of any windows in the church?" However objectionable in an aesthetic point of view the Puritan galleries of the seventeenth century may have been considered, they were framed in accordance with certain characteristic designs, and in a few cases, as at Upton Magna, Salop, the destruction—as regards the historical and architectural features—is to be regretted. But the great proportion of the numerous galleries erected in the eighteenth and nineteenth centuries have been, in design, of the most paltry description, disfiguring our ancient churches to an incredible extent. The era, however, of the rage for galleries is fast passing away, and their demolition has of late years, in numerous instances, in the restoration of our churches, been effected, to the great improvement of the interior arrangement of our ancient churches, for which such structures were never intended.

ALMS BOXES. Exclusive of ancient church chests with perforations for the deposition of gifts in money, we occasionally meet with ancient alms-boxes of a date anterior to the Reformation: these have been noticed.

After the Reformation, however, they were more generally set up in churches. The ancient poor-box in Trinity church, Coventry, is an excellent specimen of the Elizabethan era, and the shaft which supports it is covered with arabesque scroll-work and other detail peculiar to



Ancient Charity-box, Trinity Church, Coventry.

that age; but most of the old charity boxes are of the seventeenth century, and many have a date upon them.

By the Canons of 1603, the churchwardens were required to provide—if such had not been already

provided—a strong chest, with a hole in the upper part thereof, having three keys, of which one was to remain in the custody of the minister, and the other two in the custody of the churchwardens; which chest was to be set up and fastened in the most convenient place, to the intent the parishioners might put into it their alms for their poor neighbours.

On the post of the poor-box, Hargrave church, Northamptonshire, is inscribed with letters cut in the wood and filled with black wax, on the north side, "God save the Queen;" on the west side, "Thomas Mahew hoc fieri fecit 1597;" and on the south side, "Pray for the good estate of all well doers." In the retro-choir, Sherborne church, Dorsetshire, is an alms box with three locks; and a carved alms box of the early part of the seventeenth century is preserved in Harlow church, Essex. In Elstow church, Bedfordshire, are the remains of a poor-box of the same period. At Aylestone church, Leicestershire, the alms box bears the date of 1613, with "Remember the Poor." In Clapham church, Bedfordshire, there is an old alms box, the cover of which is gone, on which are the initials I.W., and the date 1626; this is fixed on a plain wooden pillar near the south door; and in the south aisle of Bletchley church, Buckinghamshire, is an oak pillar or shaft surmounted by an alms box with an inscription carved on it of "Remember the Pore," and the date 1637. There are doubtless many other alms boxes in churches exclusive of those I have noticed, of the early half of the seventeenth century.^k

^k The unostentatious and laudable practice of bestowing alms in the

Fonts. Amongst other innovations attempted to be introduced into and supersede the laudable rites and ceremonies of the Anglican Church by John à Lasco and other foreigners in the latter part of the reign of Edward VI., and early in that of Elizabeth, was the usage practised by the early Puritans of administering the Holy Sacrament of Baptism in the church from a basin rather than from the ancient font. This attempted change, together with others, was not suffered to pass without notice; for in the Articles for Administration of Prayer and Sacraments, set forth in the seventh year of the reign of Elizabeth, A.D. 1564, one is, "That the Font be not removed, nor that the Curate do Baptize in Parish Churches in Basons."

That this article was needed appears in a letter from Archbishop Parker to Lord Burghley, dated 15th November, 1573, "The world is much given to innovation, never content to stay to live well. In London, *our Fonts must go down*, and the brazen eagles, which were ornaments in the chancel and made for lectures, must be molten to make pots and basins for new Fonts. I do but marvel what some men mean, to gratify these puritans, railing against themselves, with such alteration where order hath been taken publicly this seven years by commissioners according to the statute that Fonts should not be removed."

And again we find another notice of this Puritan practice in Whitgift's *Defense of the Aunsware to the*

charity box has long fallen into disuse in most churches, but within the last few years charity boxes have been set up in many of our churches, and this commendable custom is again gradually reviving.

Admonition, against the Replie of Thomas Cartwright, published A.D. 1574, where, answering Cartwright, who had declaimed against the use of fonts, he says, "You may as well find fault with Pulpit and Church, as with the Fontes and the reason is all one. In the tyme of the Apostles they did not baptize in *Basons*, as you doe nowe, but in Rivers and other common waters, neyther was there in the Apostles' time any Churches for Christians, or Pulpits to preach in, and therefore you had best to plucke downe Churches and Pulpits and to baptize in common rivers and waters."

By the Canons of 1571 it was enjoined that in every church there should be a font, not a basin, in which baptism should be administered, and that it should be kept clean and in good order.¹

But as this Canon was set at naught in many churches, attention was further directed to the practice by the Canons of 1603, as follows:—"According to a former Constitution," too much neglected in many places, we appoint that there shall be a Font of stone in every Church and Chapel where Baptism is to be ministered, the same to be set in the ancient usual places. In which only Font the minister shall baptize publickly."

Though the ancient fonts do not appear to have been

¹ Postremo curabunt (Æditui) ut in singulis ecclesiis sit sacer fons, non pulvis in quo baptismus ministretur, isque ut decenter et munde conservetur.

^m The above Canon of 1571.

ⁿ Baptisteria in ecclesiis paranda.—Prout cautum est prisca quadam constitutione in quibusdam partibus neglectius habita, statuimus et ordinamus, ut in omni ecclesia et capella, ubi baptismus administrari consuevit, baptisterium ex lapide in loco antiquitus usitato statuatur, in quo duntaxat ministris licebit infantes publice baptizare.

destroyed by the Puritan party, the covers were demolished in many cases; and in the Churchwardens' accounts of S. Martin's, Leicester, we find the following entries in the year 1570—1:

“Payd unto Wylyame Symsome and Robert Craftes
for takynge downe ye thynges over the funt,
xij*d*.”

“Payde unto hyme (Yreland) for cuttyng downe a
borde over the funt, xiiij*d*.”

In not a few churches we find the font covers replaced after the Restoration. In Perivale church, Middlesex, the font cover bears the date 1665. The font cover in Churchover church, Warwickshire, is of an octagonal spire-like shape, the sides being covered with shallow carving. On one side of the panels are the initials R.B. 1673; on another W.P. 1673. The font cover in Burton Latimer church, Northamptonshire, is of the seventeenth century. It is spire-shaped; the angles are ornamented with scroll-work; and it is supported by four Ionic columns of wood. The frieze and other parts are covered with flat carved scroll-work. In some font covers subsequent to the Restoration the plain flat cover is surmounted by scroll-work attached to it.

In some instances, however, the font itself was removed from the church, for amongst the Churchwardens' accounts for S. Martin's church, Leicester, A.D. 1645, it appears that 7/- was paid for taking down the holy water font; for a basin to be used at baptism, 5/-; for a standard to bear the same, 15/-; and for laying the same in marble colour, 5/-. In 1661, Feb. 4.

"Agreed that the font of stone formerly belonging to the church shall be set up in the antient place, and that the other now standing near the desk be taken down."

"1662. Paid widow Smith for the font stone, being the price her husband paid for it, 7*s*."

In the Parish Register of Brinklow church, Warwickshire, under the year 1653, is an entry to the effect that Thomas Nucome and George Puce, churchwardens, "bought a bassin for the church to christen the children which cost three shilling sixpence."

Although we have in our churches a multitude of fonts of different eras, from the twelfth to the middle of the sixteenth century, severally distinguished more or less by the architectural peculiarities of each succeeding age, or features by which such may be ascertained, we find but few fonts of the period intervening between the accession of Edward VI., in 1546, and the Restoration, in 1660. At one of the churches at Lynn, in Norfolk, is an octagonal font with scroll-work round the panels of the basin. This bears the date 1627. In Winchcombe church, Gloucestershire, the font, curious in detail, of the seventeenth century, bears the initials N.H.—N.B. C.—W. 16—34. The cover is domical, surmounted by a Dove.

In Mayfield church, Derbyshire, the date of the font is 1614. In Duffield church, in the same county, the font, octagonal in shape, with a large basin, exhibits sunk panel-work of the seventeenth century. The font in Maidstone church, Kent, is apparently of the seventeenth century. In Ashbury church, Cheshire, is a plain octagonal-shaped font, with initials and date on

the shaft, C.W. 1660 F.G. In S. Margaret Cliff church, Kent, the basin of the font is octagonal, but the bowl is shallow. It is set on a plain shaft.

During the eighteenth and early part of the present century many an ancient font has been thrust out of a church into the churchyard, or perhaps into a garden, to give place to a small marble basin on an iron standard, in direct contravention of the Canons.

S. Andrew's church, Rugby, Warwickshire; Trinity church, Coventry; Gilmorton church, Leicestershire; and Hillmorton church, Warwickshire; amongst many others, until recently exhibited these unhallowed changes. The ancient font at Hillmorton church has been restored from its resting-place in the churchyard, and set up again in the church in the ancient usual place.

COMMUNION TABLES. When in the reigns of Edward VI. and in that of Elizabeth altars were removed and tables ordered in their stead, the construction and position of the latter, and the ornaments thereon, the crucifix or cross, and candlesticks with tapers, or the absence of such, and whether the tables themselves were loose so as to be separated from the frames which supported them, or compact and properly jointed or fastened, became tokens of distinct and solemn belief as to the nature of the Eucharist. And as to the differences on these points we learn much from letters and sermons, and various controversial works, published in the sixteenth and seventeenth centuries.

John Hooper, some time Bishop of Gloucester, in a letter to Henry Bullinger, dated 27th December, 1549,

thus writes: "The Altars are here in many churches changed into tables. The public celebration of the Lord's Supper is very far from the order and institute of our Lord. Altho' it is administered in both kinds, yet in some places the Supper is celebrated three times a day. Where they used heretofore to celebrate in the morning the Mass of the Apostles; they have now the communion of the Apostles, where they had the Mass of the Blessed Virgin, they have now the communion, which they call the communion of the Virgin; where they had the principal or High Mass, they now have as they call it the high Communion. They still retain their vestments, and the candles before the altars in the churches." And in another letter to Bullinger, dated 3rd September, 1553, shortly after the death of King Edward, he says, "The altars are again set up throughout the kingdom, private masses are frequently celebrated in many quarters."

And early in the reign of Elizabeth, *viz.*, 15th July, 1559, Peter Martyr thus writes to Thomas Sampson: "But will any one, who is somewhat better instructed in religion, when he sees you a messenger of Christ and zealous trumpeter of the Gospel, arrayed in these vestments *praying at an Altar before the image of the crucifix*, repeating holy words and distributing the sacraments,—will any one, I say, not think that these rites are not only tolerated, but also approved by you."

And in a letter from Jewell, some time Bishop of Salisbury, to Peter Martyr, dated 1st August, 1559, "When the Ministry of Christ is banished from Court, *while the image of the Crucifix is allowed with lights*

burning before it? The altars indeed are removed, and images also throughout the Kingdom, the crucifix and candles are retained at Court alone. I will propose this single question for your resolution. It is this : whether the image of the crucifix placed on the table of the Lord with lighted candles is to be regarded as a thing indifferent?" etc.

In a letter from Bishop Cox to George Cassander, dated 4th March, 1560, the former writes : "There is no open quarrel, but yet there does not exist an entire agreement among us with respect to setting up the crucifix in churches, as had heretofore been the practice. Some think it allowable provided only that no worship or veneration be paid to the image itself ; others are of opinion that all images are so universally forbidden, that it is altogether sinful for any to remain in churches, by reason of the danger so inseparably annexed to them. But we are in that state that no crucifix is now-a-days to be seen in any of our churches."

In reply, Cassander thus writes to Bishop Cox : "I understand that you are not altogether agreed among yourselves with respect to the setting up the image of the cross or the crucifix in the church ; but I do not sufficiently understand whether the question refers to the mere figure of a cross, or also to the image of Christ hanging upon it. As however you desire it, I will briefly declare my sentiments. Your excellence is aware in what frequent use and in what great esteem the figure of the Cross was held among the early Christians ; insomuch that it was every way placed and represented in their buildings, sacred and profane,

public and private, and this too before the practice of setting up other images in the churches, whether of Christ himself or of the saints, had come into use; that on the destruction of all monuments of idolatry, by which every thing was defiled, the figure of the Cross which was as it were a sacred symbol of Christianity, succeeded under better auspices in their place. And like as the word *Cross* in the writings of the Evangelists and Apostles mystically signifies the passion, death, and triumph of Christ, and the afflictions of the Saints; so also by the figure of the Cross, every where set up, and meeting the eye, they intended all these things to be set forth as it were by a mystic symbol, and infixed in men's minds: wherefore they made a great distinction between the figure or representation of the cross and all other images. Whence it was not regarded as a bare sign, but as a kind of mystery. This observance therefore, as it is of the greatest antiquity throughout all churches, I am unwilling should be regarded as superstitious."

The chapel in the Queen's palace at Westminster was thus furnished in 1565, when the Duke of Norfolk and the Earl of Leicester received there the Order of S. Michael. Together with many rich articles of plate, there was on the altar *a gilt Cross*, and *a pair of gilt candlesticks*. There were also two cruets, and a pax all gilt.

By the Canons of 1571 the churchwardens were enjoined to provide a table of wood, well constructed, which would serve for the administration of the Holy Communion, and a clean carpet to cover it.^o These

^o Curabunt (Æditui) mensam ex asseribus composite junctam quæ ad-

instructions were probably issued in consequence of the return made to Sir William Cecill in 1565, as to Communion tables.

The carved bulging pillar legs of the Communion tables of the reign of Elizabeth gradually gave place to bulging pillar legs plain and not carved. These may be referred either to the latter part of the reign of Elizabeth, or to that of her successor. The old Communion table, with plain bulging pillar legs, apparently of the reign of James I., is standing in Broadwas church, Worcestershire.

In Turvey church, Bedfordshire, is an old Communion table with plain bulging pillar legs, apparently of a period early in the seventeenth century.

The Caroline Communion tables, or those constructed in the reign of Charles I., are numerous. The pillar legs of the frame are plain, but turned in a conventional fashion, and are not bulging. Some of these have the frieze covered with shallow carved work; and some are inscribed and dated.

In S. Lawrence church, Evesham, Worcestershire, the old Communion table bears the date 1610, with an inscription round it, stating by whom it was given. The Communion table in Godshill church, Isle of Wight, is supported on four carved bulging pillar legs; and round the frieze below the ledge of the table the following is inscribed:—"Lancelot Coleman & Edward Britwel, churchwardens—Anno Dom. 1631."

In Whitwell church, Isle of Wight, the Communion

ministratiori sacro sanctæ communionis inserviat; in mundum tapetem, qui illam contegat.

table is supported on plain bulging pillar legs. On the frieze under the ledge is carved in relief an arm holding a chalice, and the following runs round it:—"I will take the cup of salvation and call upon the name of the Lord." Anno Dom. 1632.

In Cerne Abbas church, Dorset, is an old Communion table bearing the date 1638. The Communion table in Anstey church, Warwickshire, bears the date 1638; it is supported by plain bulging pillar legs, and has a carved frieze. In the church of Kingsbury Episcopi, Somersetshire, on the frieze in front of the Communion table, which is supported by plain balluster pillar legs, are the initials and date H.I.—R.T. 1728.

During the first forty years of the seventeenth century, the diverse appearance of the Communion tables in the churches of this country were, in a great measure, in accordance with the religious tenets of the clergy who ministered thereat. Those of the Puritan persuasion, who had adopted the doctrine and discipline of the School of Geneva, and other foreign schools, had the table so arranged in the chancel or body of the church, that, after the fashion introduced by John à Lasco into this country in the reign of Edward VI., in the administration of the Lord's Supper, they and others might sit round the table, or at it; whilst those who adhered to the doctrine and prescribed practice of the Anglican Church had the Communion table placed altar-wise at the east end of the chancel, retaining upon it the cross and two candlesticks, and administering the sacrament of the Lord's Supper to the communicants who partook of it, "meekly kneeling upon their knees."

The enclosing of the Communion table by rails, to prevent profanation by dogs or otherwise, seems to have been introduced early in the seventeenth century. That of the Communion table in the church of Stowe, in the county of Norfolk, by rails, about the year 1622, is noticed by Weaver, who states that the vicar and churchwardens pulled down a tomb to make room for the rail.

In Bishop Wren's Orders and Directions, given in the Diocese of Norwich, A.D. 1636, one is: "That the Communion Table in every church do always stand close under the east wall of the chancel, the ends thereof north and south, unless the ordinary give particular directions otherwise, and that the rail be made before it according to the Archbishop's late injunctions, reaching cross from the north wall to the south wall near one yard in height, so thick with pillars that dogs may not get in."

Carved Communion rails of the period ranging from 1620 to 1645 are still existing in many churches, and though differing much in design, may be known by the peculiarity of detail by which woodwork of that period is distinguished.

In S. Giles' church, Oxford, are carved altar rails of this period. In Andover church, Hants, the Communion rails are of a rich and curious character, open arches with balluster columns and pendants, similar to hip knobs, hanging therefrom. In the Lady chapel, Winchester Cathedral, the altar rails are of this period, and curiously carved. In the church of S. Cross, Hants, are carved Communion rails of this period. The Com-

munion rails in Wells Cathedral are designed and carved in the fashion prevalent at this period. This Communion rails in Cassington church, Oxfordshire, are old and curious.

Of a later period are the Communion rails in Northmore church, Oxfordshire; these are embellished with carved foliage and scroll-work in the style prevalent in the close of the seventeenth century. In Winchester Cathedral the altar rails of the choir are of very rich carved work, in the style prevalent in the latter part of the seventeenth and early part of the eighteenth century, and much resemble old carved organ fronts of that period. The Communion rails, Weston Zoyland church, Somersetshire, bear the initials I.B. and date 1679.

But we find the situation of the altar or Communion table, and the reason of its severance by means of rails, more particularly noticed in the Canons entertained by the Convocation held in 1640. In these (after an allusion to the fact that many had been misled against the rites and ceremonies of the Church of England, and had taken offence at the same upon an unjust supposal that they were introductive unto Popish superstitions, whereas they had been duly and ordinarily practiced by the whole Church during a great part of the reign of Queen Elizabeth, and that though since that time they had by subtle practices begun to fall into disuse, and in place thereof other foreign and unfitting usages by little and little allowed to creep in, yet in the Royal chapels and many other churches most of them had been ever constantly used and observed) it was declared that the standing of the Communion table sideways under the

east window of every chancel was in its own nature indifferent; yet as it had been ordered by the Injunctions of Queen Elizabeth that the holy tables should stand in the places where the altars stood, it was judged fit and convenient that all churches should conform themselves in this particular to the example of the cathedral and mother churches; and it was declared that this situation of the holy table did not imply that it was or ought to be esteemed a true and proper altar, whereon Christ was again really sacrificed, but that it was and might be called an altar, in that sense in which the primitive Church called it an altar, and in no other.^p And because experience had shewn how irreverent the behaviour of many people was in many places, (some leaning, others casting their hats, and some sitting

^p Allusion is made to the controversies respecting the holy table, name and thing, by Christopher Harvey, in his Poem *The Synagogue*, first published A.D. 16— Second ed. 1647.

Some call 't the Altar, some the Holy Table :

The name I stick not at ;

Whether 't be this or that,

I care not much so that I may be able

Truly to know

Both why it is and may be called so.

And for the matter whereof it is made,

The matter is not much,

Although it be of tuch,

Or wood, or metal, what will last or fade,

So vanity

And superstition avoided be.

Nor would it trouble me to see it found

Of any fashion

That can be thought upon,—

Square, oval, many-angled, long or round ;

If close it be,

Fixt, open, moveable, all 's one to me.

upon, some standing, and others sitting under the Communion table in time of Divine Service,) for the avoiding of which and like abuses it was thought meet and convenient that the Communion tables in all churches should be decently severed with rails, to preserve them from such or worse profanation.

As the rubric of the Church enjoined that at the Communion the priest should himself place the elements upon the holy table, the custom of having a side table, called the CREDENCE TABLE, for the elements to be set on previous to their removal by the priest to the Communion table for consecration, was observed in some churches in the latter part of the sixteenth, and early part of the seventeenth century. Such table appears to have been introduced in the reign of Elizabeth by Andrews, Bishop of Norwich, whose model Archbishop Laud is said to have followed;⁹ and it originated from the *πρόθεσις*, or side table of preparation, used in the Early Church; it was likewise used at the sacramentals of the Church of Rome, and on that account was strongly objected to by the Puritans.

A plain credence table of black oak, which from the style and make was evidently set up after the Restoration, still continues to be used as such in S. Michael's church, Oxford, being placed on the north side of the Communion table.

The irreverend mode of designating our ancient churches as "steeple houses" and "idol cages," and the frequent attempts by those ministers who were hostile to the doctrine and discipline of the Church

⁹ Neal's *History of the Puritans*, Vol. III. p. 170.

of England to change her well-considered practices, led to the Recommendatory Address set forth by the Anglican Synod in 1640 :—"Whereas the church is the house of God, dedicated to His holy worship, and therefore ought to remind us both of the greatness and goodness of His Divine Majesty; certain it is that the acknowledgment thereof, not only inwardly in our hearts but also outwardly, must needs be pious in itself, profitable unto us, and edifying unto others; we therefore think it meet and behoveful, and heartily commend it to all good and well-affected people, members of this Church, that they be ready to tender unto the Lord the said acknowledgment, by doing reverence and obeisance, both at their coming in and going out of the said churches, chancels or chapels, according to the most ancient custom of the Primitive Church in the purest times, and of this Church also for many years of the reign of Queen Elizabeth."

"The reviving therefore of this ancient and laudable custom we heartily recommend to the serious consideration of all good people, not with any intention to exhibit any religious worship to the Communion table, the east, or church, or anything therein contained, in so doing; or to perform the said gesture in the celebration of the Holy Eucharist, upon any opinion of the corporal presence of the body of Jesus Christ on the holy table or in the mystical elements, but only for the advancement of God's Majesty, and to give Him alone that honour and glory that is due unto Him, and no otherwise; *and in the practice or omission of this rite we desire that the rule of charity prescribed by the Apostle may be*

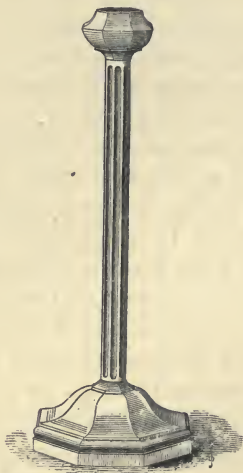
observed, which is, that they which use this rite despise not them who use it not, and that they who use it not condemn not those that use it."

But the objections of the Puritans against many of the usages, and their refusal to conform to such under the pretence of their being superstitious, had no slight effect in altering the internal appearance of our churches in the middle of the seventeenth century; and during the period their party had obtained the ascendancy, and had succeeded for a while in abolishing in this country Episcopal Church government, for among the "innovations in discipline," as they were called by the Puritan Committee of the House of Lords in 1641, we find the following usages complained of:—the turning of the holy table altarwise, and most commonly calling it an altar; the bowing towards it or towards the east many times; advancing candlesticks,* in many churches upon the altar, so called; the making of canopies over the altar, so called, with traverses and curtains on each side and before it; the compelling all communicants to come up to the rails and there to receive; the advancing crucifixes and images upon the parafront or altar cloth, so called; the reading some part of the morning prayer at the holy table, when there was no Communion celebrated; the minister turning his back to the west, and

* The Ecclesiastical Canons of 1640, though confirmed by the Crown, were declared to be of no force by Statute 13. Car. 2nd, cap. 12.

* In Lutterworth church, Leicestershire, are still preserved two altar candlesticks of wood gilt, of the Caroline period. They have been long regarded as relics of Wycliffe, but are in reality very rare specimens of the early part of the seventeenth century. Of one of these a representation is here given.

his face to the east, when he pronounced the Creed or read prayers; the reading the Litany in the midst of the body of the church in many of the parochial churches; and the having a *credentia* or side table, besides the Lord's table, for divers uses in the Lord's Supper.[†]



MHB 46

Altar Candlestick of Wood Gilt, Lutterworth Church,
Leicestershire. 17th Century.

But previous to the Synod of 1640, the position of the Communion table as to its being placed altarwise, adjoining the east wall of the chancel, with rails before it to prevent desecration, or placed tablewise in the middle

[†] Cardwell's *Conferences*, p. 272.

of the chancel, or in the body of the church, had become a serious matter of religious difference. Those who held, according to the doctrine of the Church of England and of other Reformed Church, "the real (that is true and not imaginary) presence of Christ's body and blood in the Sacrament;" such doctrine "to be understood in a sacramental and mystic sense, and that no gross and carnal presence can be maintained,"^u would have the Communion table placed altarwise; whilst the Puritan ministers, followers of John à Lasco, who considered the Sacrament in the light of a mere commemorative rite, would have the Communion table placed tablewise, so that they might sit about it or at it. In allusion to this, Williams, Archbishop of York, whilst a minister in Lincolnshire, in his Treatise entitled *The Holy Table, Name and Thing*, published A.D. 1637, observes, "Throughout all the Diocese I live in, being no small part of the Kingdom, there is rails and barricades to keep the people from all irreverence and so it was well done by the Reformed Church in Poland, first by *monitions* in the year 1573, and then by *sanctions* in the year 1583, *ne in usu sit*, that the usual receiving of the Communion in those parts should not be by sitting round about the table (a Ceremonie which some of the Brethren as they call them had brought into those parts, either from John Alasco, their countrey man, or from other Reformed Churches, or the Church of Scotland," where this posture of sitting

^u *The History of Popish Transubstantiation*, by Bishop Cosin. Written between 1650—60, published in 1675, new edition 1840.

^z *Lib. Disciplinæ Eccl. Scot.*, edit. 1560.

was Synodically established from the very beginning of the Reformation."

This Treatise of Archbishop Williams was replied to by *An Answer to a Book entituled The Holy Table, Name and Thing*, by Peter Heylin, A.D. 1637. In this he remarks, "For when did you or any other know the Prelates, generally, more earnest to reduce the service of the church to the ancient orders appointed in the common Prayer book. It is not long since that we had but halfe prayers in most churches, and almost none at all in some. See you no alteration in this kinde? Is not the Liturgie more punctually observed of late, in the whole form and fashion of God's service, than before it was, Churches more beautified and adorned than ever since the Reformation, the people more conformable to those reverend gestures in the house of God, which though prescribed before, were but little practised."

Weaver, in his *Ancient Funeral Monuments*, published in 1631, treating of Stow church, in the County of Norfolk, saith, "William Spelman, Esquire, who died in the reign of Henry VII., lay buried under a faire tomb in this church of Stow by Wharton, and the Vicar and Churchwardens here about eight years ago (*i.e.* A.D. 1623), making a Raile about the Communion Table, pulled down the Tombe to make roome for the raile and communicants."

This is the earliest instance I have met with of the Communion Rail.

Even before this period, and so early as the reign of Elizabeth, the practice of carrying the consecrated bread and wine to the communicants in their seats,—

an unauthorised innovation of the rubrical directions of the Church of England,—seems to have prevailed in some of our churches.⁹

It may be difficult to say when the Puritans first affixed seats to the east wall of the chancel, to prevent the Communion table being placed altarwise. In 1636, Henry Burton, who styled himself “Minister of God’s word,” published the summe of two sermons preached by him on the 5th of November in that year, in S. Matthew’s church, Friday Street, London. These, inasmuch as the discipline of the Church was in them, fiercely attacked, attracted much attention. “This we have seen in these innovations,” says he, “First Pewes at Chancel ends must be removed, though this at first dash brings the *Reall* presence. Well, what’s next? Its fit to remove the table altarwise. . . . Well,

⁹ In 1584, objections were raised against the parson of Eastwell, Kent, for not using the order of Prayer according to the order of the Book of Common Prayer. And “if there were a Communion, the table being set in the body of the Church, he used the Lord’s Prayer, the Collect Almighty God, unto whom, etc., the Epistle and Gospel, the general Confession of the Communicants, and then used these words: ‘The body of our Lord Jesus Christ, which was given for us, preserve our bodies and souls into life everlasting.’ And delivering the sacramental bread to the Communicants, *sitting in the Pews in the body of the Church*, saith to them, ‘Take and eat this, in remembrance that Christ died for thee,’ etc. And taking the cup, said, ‘The blood of our Lord Jesus Christ, which was shed for us, preserve our bodies and souls into life everlasting, and we drink this in remembrance that Christ’s blood was shed for us,’ etc. And the Clerk delivereth the cup to the first Communicant. And one taking the cup of another they drink all of it singing the Psalm of Thanksgiving, and depart.”—*Strype’s Life of Whitgift*, book iii.

Dow, in his *Answer to H. Burton*, speaks also of this practice: “As for the custome (which in too many places is of late crept in) of the Priests carrying of the Holy bread and cup to every person in their seats, it is both unseemly and derogatory to the majesty of those sacred mysteries.”

yet a rayle must be made about it to insinuate into the people's mindes an opinion of some extraordinary sanctity in the Table, more than in other places of the Church, as the Pew, Pulpit, or Font." And again, "Much more might be spoken of the late changes, but this suffice for the present, but what speake we of changes? Our Changes doe plead, that they bring in no changes, but revive those things, which ancient Canons have allowed and prescribed: as standing up at *Gloria Patri*, and at the reading of the Gospell: bowing at the naming of Jesus, and to the High Altar: remooving the Communion Table to stand Altar wise, at the East end of the Chancell: praying with the face towards the East, where the altar standeth: placing of Images in Churches, erecting of Crucifixes over the Altars."

And again, adverting to certain Cathedral churches, in which it was alleged certain changes had taken place: "What prescription can Durham's Cathedral Church plead for her new service, new Copes, new Images of Saints and Angels, new rites on Candlemas day with their hundred of tapers and candles; Are not the authors of this innovation yet alive? What prescription of long custom can the Cathedral Church of Bristol (Bristol) plead, which now of late also hath set up new Images of the Apostles and other Saints? What Prescription can Paul's Cathedrall bring for those mitred Images and Statues newly erected, and for those winged Angels round about the Quire? What Prescription can that Cathedrall^z Church at Wolverhampton in Staffordshire plead for her goodly costly new Altar, with the

^z Collegiate?

dedication thereof within these 2. or 3. years last past, in which Dedication, all the Romane rites were observed, as censings washings bowings, Copes (though but borrowed from Lichfield), chantings abusing of Scripture (as John 10. 22) to prove dedication of Altars and the like? or what custom can the same Church plead for erecting their new Altar, and throwing out of their ancient and painful preacher, M. Lee?"^a

In August, 1643, *An Ordinance of the Lords and Commons* was published, for the taking away and demolishing of all altars and tables of stone, and for the removal of all Communion tables from the east end of every church and chancel; and it was prescribed that such should be placed in some other fit and convenient place in the body of the church or in the body of the chancel; and that all rails whatsoever which had been erected near to, before, or about any altar or Communion table, should be likewise taken away; and that the chancel-ground which had been raised within twenty years then last past, for any altar or Communion table to stand on, should be laid down and levelled, as the same had formerly been; and that all tapers, candlesticks, and basins should be removed and taken away from the Communion table, and not again used about the same; and that all crucifixes, crosses, and all images

^a This work was replied to by Dr. Christopher Dow, in a work entitled *Answer to the Most Material Passages in a Libellous Pamphlet made by Henry Burton, entitled An Apologie of an Appeale*, 1637. It was also replied to in a work entitled *Heylyn's Brief and Moderate Answer to the Seditious and Scandalous Challenge of Henry Burton, late of Friday Street, in the two Sermons preached by him 5 Nov. 1636, and in the Apologie prefixed before them*, 1637. I have not these two works before me to refer to.



Puritans Desecrating a Church, A.D. 1643.
From a scarce Vignette.

and pictures of any one or more Persons of the Trinity, or of the Virgin Mary, and all other images and pictures of saints or superstitious inscriptions belonging to any churches, should be taken away and defaced before the first day of November, 1643; but it was provided that such Ordinances should not extend to any image, picture, or coat of arms, in glass, stone, or otherwise, set up or graven only for a monument of any dead person not reputed for a saint, but that all such might stand and continue.

By a subsequent Ordinance, passed in May, 1644, it was prescribed that no rood-loft or holy water fonts should be any more used in any church; and that all organs, and the frames or cases in which they stood, in all churches, should be taken away and utterly defaced.

Under colour of these Ordinances the beauty of the cathedrals and churches was injured to an extent hardly credible; the monuments of the dead were defaced, and brasses torn away, in the iconoclastic fury which then raged;^b the very tombs were violated; and the havoc

^b The representation here given of Puritan soldiers breaking down altar rails and removing a cross or crucifix from over the altar, on which appear two candlesticks with tapers, is copied from a vignette in a scarce work published in 1648, entitled *True Information of the Beginning and Cause of all our Troubles, &c.* The vignette is thus described:—"The Souldiers in their passage to York turn unto reformers, pull down Popish pictures, break down rails, turn altars into tables." It was in allusion to these acts of violence that Tenison, Archbishop of Canterbury, A.D. 1695, in his *Discourse of Idolatry*, published A.D. 1678, declared that "it was high superstition in those who in our late unhappy Revolutions, defaced such pictures, and break down such crosses as authority had suffered to remain entire, whilst it forbad the worship of them, and was in that particular so well obeyed that none of them (it may be) ever knew one man of the communion of the Church of England to have been prostrate before a cross, and in that posture to have spoken to it."

made of church ornaments, and destruction of the fine painted glass with which most church windows then abounded, may in some degree be estimated from the account given by one Dowsing, a parliamentary visitor appointed under a warrant from the Earl of Manchester, for demolishing the so-called superstitious pictures and ornaments of churches within the county of Suffolk, who kept a journal, with the particulars of his transactions, in the years 1643 and 1644: these were chiefly comprised in the demolition of numerous windows filled with painted glass, in the breaking down of altar rails and organ cases, in levelling the steps in the chancels, in removing crucifixes, in taking down the stone crosses from the exterior of the churches, in defacing crosses on the fonts, and in the taking up (under the pretence of their being superstitious) of numerous sepulchral inscriptions in brass. Nor did the churches in other parts of the country, with some exceptions, escape from a like fanatical warfare; and, in this, many of our cathedrals suffered most. But this was not enough: our sacred edifices were profaned and polluted in the most irreverent and disgraceful manner; and with the exception of the destruction which took place on the dissolution of the monastic establishments in the previous century, more devastation was committed at this time, by the party hostile to the Anglican Church, than had ever before been effected since the ravages of the ancient Danish invaders.

But as to other alterations at this time effected. In January, 1644, an Ordinance of Parliament was published for the taking away of the Book of Common Prayer,

which was forbid to be used any longer in any church, chapel, or place of public worship. In lieu of this the "Directory for the Publike Worship of God" was established: this contained no stated forms of prayer, but general instructions only for extemporaneous praying and preaching, and for the administration of the sacraments of Baptism and the Lord's Supper; the former of which was to be administered in the place of public worship, and in the face of the congregation, but "not," as the Directory expresses, "in the places where fonts in the time of popery were unfitly and superstitiously placed." And at the administration of the Lord's Supper the table was to be so placed that the communicants might sit orderly about it or at it; but all liturgical form was abolished, and the prayers even at this sacrament were such as the Minister might spontaneously offer.

Some of our churches still retain, or at least did within the present century, the Puritan arrangement which had thus crept in of seats in the chancel or body of the church, round the Communion table. This arrangement in the Augustine Fryars' church, London, granted to the Dutch Church, A.D. 1551, and of which John à Lasco, with whom the practice of sitting at the Communion is said to have originated, was pastor, is thus noticed by Seymour, A.D. 1733: "At the east end of the church between the two aisles is a rising with several steps both from the north and south sides, and likewise on the west unto a large platform, whereon is placed a long table with seats against the wall and forms

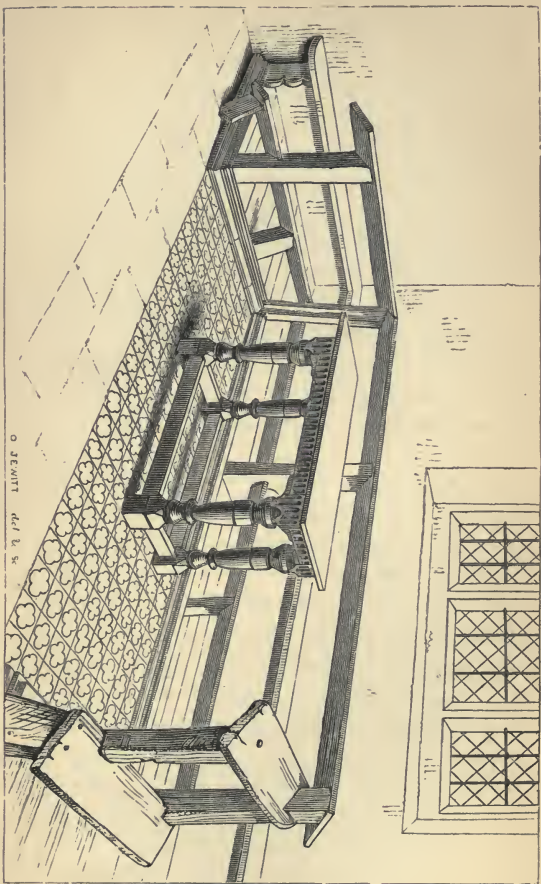
* In his edition of *Stow's Survey of London*.

round for the use of the Holy Communion." The chancel of Deerhurst church, Gloucestershire, which is now comprised within the ancient nave, the original chancel or choir having been demolished, is fitted up in the puritanical fashion of the middle of the seventeenth century, with seats ranging along the east, north, and south sides. These seats have desks before them, and at the back of the seats against the walls, is panel-work of wood carved or channelled with hollow fluted mouldings of a fashion common to the period.^d The communion table consists of a frame with plain moulded pillar legs, somewhat bulging, and a frieze fluted or ornamented like the panel-work at the back of the seats. The slab, or table properly so-called, *is loose*: it is not placed north and south, but stands with the ends facing east and west, in the middle of the chancel. The like arrangement of seats, with desks round the Communion table, is still existing, as here represented, in the chancel of the little interesting chapel of Langley, Salop, which also contains the ancient reading pew represented at the head of this chapter.^e

In Shotswell church, Warwickshire, the Puritanical arrangement of seats at the east end of the chancel is, or was until recently, still retained.

^d My notes of this church were made many years ago. It has been restored within the last few years, but, I believe, the arrangement of the Communion table as above described has been, very properly, retained. It is one of those historic features in the history of the Church of England which the last few years have contributed so much to destroy in the so-called restoration of churches. It is not, however, an example to be followed in the erection of new churches.

^e I am informed, to my great regret, that this most interesting chapel is falling into a state of dilapidation.



O. JEWITT del. & sc.

Arrangement of Communion Table, Langley Chapel, Salop.



In the chancel of the church of S. Mary the Virgin, Wighenhall, Norfolk, the old Puritanical arrangement is, or was until recently, still kept up, the Communion table being brought out into the midst of the chancel, with seats all round.

At Brill church, in Buckinghamshire, the Communion table, on an elevation of one step, is, or was until recently, inclosed with rails, within an area of eight feet by six feet and a half; and a bench is fixed to the wall on each side, in order that the communicants might receive the sacrament sitting.

Nichols, the historian of Leicestershire, treating of Waltham church, in that county, says, A.D. 1790: "The Chancel is very large, and till within these last four or five years, the Communion table was in the middle and seats round it."

In Ermington church, Devon, the Communion table stands, or until recently stood, detached from the wall of the chancel about six or seven feet, and is, or was, surrounded by a massive Jacobean balustrade of oak.^f

At Dartmouth church, in the same county, the Communion table is, or was, surrounded with seats, the upper portions of which are enriched with arabesque ornaments and coats of arms. The table is supported by grotesque figures, and the four Evangelists with their symbols.^g

In Hayles church, Gloucestershire, the Communion table, of the seventeenth century, is set against the east wall, but there are no rails before it; the seats, however, extend on each side to the east wall.

^f *Gentleman's Magazine*, February, 1860.

^g *Ibid.*

In Winchcombe church, in the same county, we have, or had until recently, the Puritanical arrangement in the interior of the chancel,—seats with desks in front and panel-work at the back. These are of the seventeenth century, and occupy the north, south, and east sides of the chancel at the east end. They inclose the table on three sides; on the west side are altar rails of the same period. The table is plain, of the first half of the seventeenth century, and is six feet nine inches in length.

At Litchet Maltravers, Dorsetshire, the Communion table is set the longest way from east to west.^a

In Lyddington church, Rutlandshire, the Communion table is insulated, and placed at a distance from the east wall, in the midst of a space about twelve feet square, surrounded by rails on all four sides; these consist of plain baluster shafts, and at each corner is a more massive upright, surmounted by a wooden ball. Kneeling mats are placed along the east side. There are now no seats. The Communion table measures five feet five inches by two feet four inches. On the Communion table are
KP RR 1635. It and the rails stand on a platform
NI elevated by three steps.

The Communion table in Wootton-Wawen church, Warwickshire, is unusually long and large, and though perfectly plain in construction, appears to have been set up by the Puritans at this period, so that they might sit round or at it.

The style of Communion tables at this period is similar to the representation of that in Langley chapel, Salop.

^a Hutchins' *Dorsetshire*, Vol. III. A.D. 1813.

There are doubtless other churches which I have not noticed in which the Puritan arrangement of the Communion table still does or till lately did exist.

The internal arrangement of the chancel in S. Osyth church, Essex, is very singular. The table is placed close to the east wall. In the middle of the chancel, and apart from the table, is a space railed round in the form of an elongated horse shoe; this is entered through an open doorway at the west end; inside round the rails are kneeling cushions; the priest going round on the outside administers to the communicants the mystical elements. This arrangement does not appear to be of doctrinal signification, but for convenience. The rails are of the latter part of the seventeenth or early in the eighteenth century.

To the removal of the Communion table from the east end of the chancel may be attributed the usage which, in the middle of the seventeenth century, greatly prevailed of constructing close and high seats or pews, without regard to that uniformity of arrangement which had hitherto been observed; and many seats were now purposely so constructed that those who occupied them necessarily turned their backs on the east during the ministration of prayer and public service. The erection of unseemly galleries, which have greatly tended to disfigure our ancient churches, was another consequence of the innovation on the ancient arrangement of pewing.

After the Restoration, 1660, the Communion tables were, in most churches, again restored to their former position at the east end of the chancel; and in Evelyn's *Diary* for 1661—2, we find the change of position in his

Parish church thus noticed: "6 April. Being of the Vestry in the afternoone we order'd that the communion table should be set as usual altarwise, with a decent raile in front as before the Rebellion."

The altar rails were now generally restored, and in most instances we find those in our ancient churches to be of a period subsequent to the Restoration, as the details in the workmanship evince. In the Church accounts of S. Mary's, Shrewsbury, for 1662, we find a "Memorandum that this year the rayles about the communion table wer new sett up, and the Surplice was made." In Wormleighton church, Warwickshire, the altar rails have on them the date of 1664; and the Communion table, which is quite plain, is of the same character and era.

Of Communion tables subsequent to the Restoration, some have on them the date of their construction. The Communion table in South Petherton church, Somersetshire, has small pillar legs, and the date 1698. In Lewknor church, Oxfordshire, the balusters of the altar rails are twisted, a fashion which prevailed in the latter part of the seventeenth century, and bear the date of 1699. In Cuberly church, Gloucestershire, the Communion table is supported by twisted legs, and the altar rails, of the same period, have twisted balusters; these may be referred to the close of the seventeenth century.

During the eighteenth and early part of the present century, the Communion tables in some country village churches were of the smallest, meanest, and most paltry description and construction.

In Lufton church, Somerssetshire, is an excessive

small Communion table, apparently not above two feet in length. The Communion table in Yaverland church, Isle of Wight, is but two feet ten inches long by one foot ten inches in width; and in Kingston church, Isle of Wight, the Communion table is small, like a common deal dressing table, with a drawer. Such indeed are hardly befitting of the House of God.

But a return after the Restoration to the former usages of the Anglican Church was not made without opposition; and accordingly we find objections stated to the bowing towards the east on entering the church; to the preaching by book; to the railing in of the altar; to the candles, cushion, and book thereon; and to the bowing at the name of Jesus.ⁱ

Early in the eighteenth century, or perhaps at the close of the seventeenth, altar-pieces, designed in a Palladian style, with pilasters, generally fluted and of the Corinthian order, supporting entablatures surmounted by compass or triangular pediments, were introduced into many of the London churches re-built after the Great Fire of 1666; and this fashion soon found its way into churches in the provinces, mostly of those in cities and large towns. In the intercolumniations formed by the pilasters, the Decalogue, Creed, and the Lord's Prayer were painted, and these were often accompanied by paintings of Moses and Aaron. On the cornice were sometimes placed figures of seven golden candlesticks with flaming tapers.^k These altar-pieces blocked up

ⁱ Hiekeringill's *Ceremony-Monger* (published 1689), p. 63.

^k Some have supposed that the introduction of the seven golden candlesticks on the pediment of the altar-piece was not simply symbolical of those mentioned in the Apocalypse, but were also commemorative of

either wholly or partially the east window. An altar-piece, in the Palladian style, consisting of a centre finished with a triangular pediment, supported on two fluted columns of the Doric order, with entablature, and of two wings flanked by two fluted pilasters, does, or did until recently, partially block up the east window of Loughborough church, Leicestershire. Within the last few years some of these have been removed from churches in the country, as from Dunchurch church, Warwickshire; Ellesmere church, Salop; and S. Mary's church, Shrewsbury; and the east window restored to view.

During the eighteenth century, the old Communion tables of wood were in many churches discarded and replaced with slabs of marble affixed to iron brackets projecting from the east wall of the chancel. These still remain in some churches; from others they have been removed.

Stene church, Northamptonshire, contains a very costly Communion table of marble, bearing this inscription: "The gift of Nathaniel Lord Crewe, Lord Bishop of Durham, 1720."

In Bulkington church, Warwickshire, the holy table is of marble; and on the surface, within an oval compartment, is sculptured a representation of the Last Supper. This table, as well as a sculptured font of Carrara and Numidian marble, were the work and gift of a sculptor connected with that parish in the latter part of the last century.

the seven Bishops who were committed to the Tower for refusing to comply with the unconstitutional mandate of James II.

The Communion table in Loughborough church, Leicestershire, consists of a massive marble slab moulded at the edges, and supported on a stand of iron scroll-work. It is apparently of the early part of the eighteenth century.

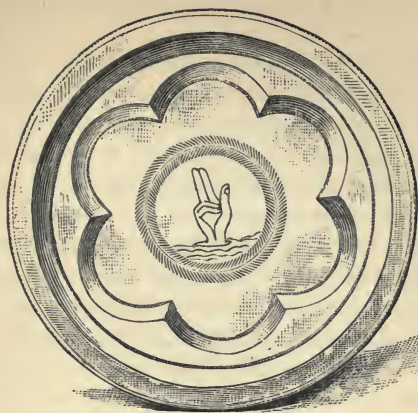
In Chesterton church, Northamptonshire, the Communion table consists of a marble slab affixed to the wall, and supported on iron brackets.

The Communion table, Welham church, Leicestershire, is composed of a marble slab, supported by iron scroll-work affixed to the wall, and twisted iron bars fixed into the flooring, so as to render the table immoveable.

Sometimes during the last century the Communion table, though of wood, was fixed and immoveable, as at Bridlington church, Yorkshire; S. Nicholas' church, Warwick; and Axbridge church, Somersetshire.

COMMUNION PLATE. The Royal proclamation prefixed to the Order of the Communion, A.D. 1547, set forth in the first year of the reign of King Edward VI., commences as follows:—"To all and singular our loving subjects greeting. Forsomuch as in our High Court of Parliament lately holden at Westminster, it was by us with the consent of the Lords Spiritual and Temporal there assembled, most Godly and agreeably to Christ's holy institution, enacted that the most blessed Sacrament of the Body and Blood of our Saviour Christ should from thenceforth be commonly delivered and ministered unto all persons within our Realm of England and Ireland and all other our dominions under both kinds, that is to say, of bread and wine."

This was the restoration of the cup to the laity, of which they had *been* deprived for several ages. In the rubric in the Order of the Communion in 1547, the priest is enjoined to "bless and consecrate the biggest chalice, or some fair and convenient cup or cups full of wine with some water put into it." In 1552, the sixth of Edward VI., amongst the Royal instructions given to the Commissioners for the Survey of Church Goods throughout the kingdom, when church plate, ornaments and jewels, were confiscated to the Crown generally, this exception occurs: "Leaving nevertheless in every Parish Church or Chapel of Common resort, one, two, or more Chalices or Cups, according to the multitude of the people in every such Church or Chapel, and also such other ornaments, as by their discretion shall seem requisite for the divine service in every such place for the time." There does not appear to have been any change in the form of the chalice until the reign of Elizabeth, when the Communion cup was substituted for it. Few ancient chalices remain in our churches amongst the sacramental plate, but the form of the chalice and paten of the fifteenth century may be ascertained from the annexed representations, one-third the size of the originals, of silver parcel gilt, said to have been discovered some seventy years ago in ploughing in a field adjoining the churchyard of Hamstall Ridware in Staffordshire. Of the chalice, the bowl is semi-globular; the boss of the stem is formed of acute sections, twisted as it were from right to left, whilst the foot is sexagonal. There is no hall mark on the chalice. The dish-like sinking of the paten is surrounded by a



Engravings of Chalice and Paten found at Hamstall Ridware.



sexfoil, and in the centre is an engraved hand, *manus Dei*, with two fingers and the thumb upheld as in act of benediction. This is not an uncommon feature on the dish-like sinkings of ancient patens. Judging from the pattern, I would attribute the chalice and paten found at Hamstall Ridware to some time in the early half of the fifteenth century, *circa* 1400—1450. In the reign of Elizabeth a change was made. When this was first enjoined or required I have been unable to ascertain. In Archbishop Parker's Visitation Articles, in 1569, the fifth inquires whether they (the curates or ministers) "do use to minister the Holy Communion in wafer bread according to the Queen's Majesty's injunctions, or else in common bread. And also whether they do minister in any prophane cups, bowls, dishes, or chalices heretofore used at Masse, or els in a decent Communion Cuppe provided and kept for the same purpose only."

This is the earliest official notice of the Elizabethan Communion cup I have yet met with. It almost implies that some previous order had been made for the change of the Communion cup for the chalice, perhaps in that eventful year in the history of the Church of England, 1564.

In the Church accounts of S. Martin, at Leicester, *sub anno* 1567, the following entry occurs:—"M^d sold by M^r. Will^m Manbye by th assent of y^e p^rishe one Chales weying xv ounce 3 quarters aftr v^r iiij^d the ounce w^{ch} comyth to iiij^u iiij^s iiij^d; and also bought by the sayd M^r. Will^m Manbye one Communyon cupp wth a kever duble gylte wayinge xxj ounce & a halfe at vi^r the ounce w^{ch} comyth to vi^u ix^s so y^t there remaynythe to

be payd unto y^e sayd Mr Will^m Manbye over and above y^e p^{ce} of y^e Chall^s by y^e p^{ishe} the some of xliij^j viij^d."

"anno domini 1567."

In the Articles to be inquired of within the province of Canterbury, in the Metropolitcal Visitation of Archbishop Grindal in 1576, the second inquiry is "Whether you have in your Parish Churches and Chapels a fair and comely Communion Cup of Silver, and a cover of Silver for the same, which may serve also for the ministration of the Communion bread."

This is the first notice I have found of the cover of the cup being used as the paten. The seventh Article inquires "Whether your parson, vicar, curate or minister do minister the Holy Communion in any Chalice heretofore used at Mass, or in any prophane cup or glass." We gather from these Articles of the two Archbishops Parker and Grindal that the ancient chalices were proscribed and superseded by the Communion cup and cover of the Elizabethan age. The Communion cups of the early Elizabethan period were alike as to their general form, though they differed in size. The bowl was deep; the stem bossed or annulated about the middle; the foot forming a plain circle, about the same diameter as the mouth of the bowl. They were often ornamented with more or less of engraving in a scroll-like pattern. In general form they were alike; in ornamental detail they differed. There being an inhibition against "prophane," that is, common drinking cups of silver, being applied for use at the Holy Sacrament, it is probable that the form differed from such cups. The

¹ North's *Chronicle of the Church of S. Martin, in Leicester.*

cover had a kind of button which formed the foot of the paten when used for the ministration of the bread or wafers. On this button was frequently engraved the date of the cup and cover, with certain initial letters, probably those of the churchwardens of the parish.

The earliest Elizabethan Communion cup I have met with is preserved at Wymondham in Leicestershire. It is of the usual Elizabethan form, and on the foot of the paten, or button-shape termination of the cover, is engraved the date, (Ano Do 1568).

In Leverton church, Lincolnshire, the Communion cup bears the date 1569.

The Communion cup of Wrangle church, in the same county, has the date 1569.

In Titsey church, Surrey, the Communion cup and cover bears the date 1569.

In Bagenderby church, Lincolnshire, the Communion cup is seven inches high, and the paten is two inches high; on the button of the latter is the date 1569.

In Keelby church, Lincolnshire, the Communion cup is $7\frac{3}{4}$ inches high, and the date on the paten 1569.

In Marston church, Lincolnshire, the Communion cup and cover are of the same date, 1569; the cup is $5\frac{1}{2}$ inches in height, the paten $1\frac{1}{4}$ inch.

In Normanton church, Lincolnshire, the Communion cup and cover is very small, and bears the date 1569.

The paten or cover of the Communion cup, Harlaxton church, Lincolnshire, bears the date 1569.

There may probably be other specimens of Communion plate of the year 1569, the year in which the Visitation Articles of Archbishop Parker were issued. From

hence to 1584—5 the Communion cups in our churches bearing a date are of no unfrequent occurrence.

At Hillmorton church, Warwickshire, is a fine Elizabethan Communion cup and paten, here represented; on the foot of the paten is engraved

H.M.
1571
H.M.



Elizabethan Communion Cup and Paten, Hillmorton Church,
Warwickshire.

The height of the cup is $6\frac{3}{4}$ inches; the depth of the bowl $4\frac{1}{8}$ inches; the diameter of the cup at the mouth $4\frac{1}{8}$ inches, of the foot $3\frac{7}{8}$ inches; the height of the paten $1\frac{1}{4}$ inch.

At Caxton church, near Thetford, Norfolk, is the smallest Elizabethan Communion cup I have met with.

It is only $4\frac{1}{2}$ inches in height, exclusive of the cover or paten, which is in height $\frac{3}{4}$ of an inch.

At Withybrook church, Warwickshire, is a small Elizabethan Communion cup $5\frac{1}{4}$ inches high, but this is uninscribed.

At S. Mary's church, Bedford, is a silver Communion cup and cover of the Elizabethan era, thus inscribed:—"The Paryshe of Saynt Maryes in Bedford. J.C.—T.W.—1574."

At Long Itchington church, Warwickshire, is an Elizabethan Communion cup and cover or paten of the usual form, 6 inches in height. The button or termination of the cover is inscribed thus:—

I.R.
1581
E.K.

At Monks Kirby church, Warwickshire, is preserved the cover or paten of an Elizabethan Communion cup, with the following inscription on the button:—

1584
P.S. C.H.
T.K.

At Churchover, in the same county, the old Elizabethan cup and cover or paten are still preserved.

I need not multiply examples; I am persuaded that many other old Elizabethan Communion cups and patens are still in existence. They ought not to be exchanged, as some have been, for others of more modern and pretentious design.

These Communion cups and patens were, I think, purchased at the costs of the parishioners, and may be found noticed in such Churchwardens' accounts of the reign of Elizabeth as have been preserved. Towards the close of the sixteenth century, and from thence to

the present day, much Church plate has been given by individual benefactors to different parishes. Of these I here enumerate a few. In the Churchwardens' accounts for Great Wigston, Leicestershire, which extend from 1591 to 1660, we have the following items:—"1594, John Bartlett gave a Pewter Flagon for the Communion wine": subsequently we have an account of the Church goods, *viz.*, "1612, Communion cup and Cover of Silver, two Pewter Pottes, a flasket or box, a carpet, a table cloth, a surplice." The flasket or box was for the purpose of collecting the offertory. Wooden flaskets are still used in some churches for that purpose. Amongst the different articles of Communion plate at Rugby, Warwickshire, all the gifts of individual benefactors, is a silver gilt Communion cup and paten, the former inscribed "The gift of Thomas Shingler of London, Haberdasher, unto the town of Rookby, Ann. Dom. 1633, James Nalton then Rector." This Communion cup differs in form from the Elizabethan cups, the bowl being more of a bell shape; and it is impressed with the hall mark of 1633. This cup is $7\frac{1}{8}$ inches high, $3\frac{3}{10}$ inches across the mouth, and is without any kind of engraved ornamentation. The paten serving as a cover is $4\frac{4}{10}$ inches in diameter, and the button $1\frac{8}{10}$ inches in diameter. On the latter is engraved "Rookby, 1633."

At Barton-on-the-Heath, Warwickshire, the Communion plate consists of a massive cup, inscribed simply with the date "1638"; of a paten inscribed "The Legacie of Walter Overbury Esq. 1638"; of a flagon inscribed "The Guift of Magdalen Overbury, wife of Walter Overbury Esq. 1638"; and of another

Communion cup inscribed, "The gift of Nicholas Overbury, Esq., to the church in Barton-on-the-Heath, 1670."

At Brailes church, Warwickshire, the Communion plate consists of a silver cup, inscribed "Brayles, 1659"; of a silver paten, inscribed "Brayles, 1659"; and of a larger silver paten, inscribed "The Gift of Mrs. Catherine Middleton, to the use of the Communicants of Brailes, 1784." There are also five pewter plates, inscribed :

Jno. Walker	{ Church Wardens 1708 }	Brailes.
Wm. Walker		

The fashion of the Communion cups of the seventeenth century and subsequently differs from that of the Elizabethan era. When uninscribed, the date may in some instances be ascertained from the hall mark on the plate, but this is often not very clear.

The most costly benefaction of church plate I have met with in the seventeenth century was that of the Duchess Alice Dudley, who, in or about the year 1638, gave sumptuous and elaborate services of gold Communion plate, *i.e.*, silver gilt, to the churches of Stoneleigh, Leek Wooton, Kenilworth, Ladbroke, and Monks Kirby, in Warwickshire, and to other churches elsewhere, including that of S. Giles-in-the-Fields, London. The following entry in the *Register Book of Monks Kirby* refers to one of these gifts of plate :—" Octob. 25 Anno Dom. 1638. Received from y^e hands of Mr Richard Bankes of Coventry, one guilt flagon, one guilt bread bowl, and one guilt chalice, being y^e free & bountifull gift of y^e Hon^{ble} Lady Alicia Dudley, given to y^e church

of Monkskirby, for y^e use of y^e blessed Sacram^t only; And it is enjoyned by y^e said Hon^{ble} Lady that if y^e said Plate shall at any time hereafter be changed to any other use or made away, Then that it shall be lawfull for her heirs or assigns to challeng from y^e said Parish of Monkskirby y^e worth of y^e said Plate, that being about threescore pounds in value, Richard Stapleton, Vicar." The church plate given to Stoneleigh church and to S. Giles-in-the-Fields, London, by this good Lady has been stolen. That at Leek Wooton, Kenilworth, Monks Kirby, and Ladbroke, is still preserved.

The church plate at Staunton Harold church, Leicestershire, given by Sir Robert Shirley, the builder of that church, in or about the year 1653, is very rich and costly, and well worthy of examination.

In 1685—6, Archbishop Sancroft formally consecrated the altar plate given to the church of Coleshill, Warwickshire, by the good Lord Digby, consisting of a paten, two chalices, a flagon, and a bason.^m

Amongst the church plate at Welshpool, North Wales, is a Communion cup of massive and pure gold, stated to be of the value of £170. This is inscribed as follows :—

*Thomas Davies Anglorum in Africâ plagâ occidentali
Procurator generalis ob vitam multifariâ Dei miseri-
cordiâ ibidem, conservatam Calicem hunc e purissimo
auro Guineano conflatum Dei honori et ecclesiæ de
Welchpoole ministerio, perpetuo sacrum voluit. Aquo*

^m I have been informed that these were disposed of some years ago. If this is correct, a greater act of vandalism and sacrilege can hardly be conceived. No replacement of modern plate would atone for the offence.

usu s.s. si quis facinorosus eundem Calicem in posterum alienaret (quod avertat Deus) Dei vindicis supremo tribunali pœnas luat cal. Apr. ix., MDCLXII.

At Bangor Monachorum, Flintshire, is a paten of the date 1639, inscribed "The Gift of Andrew Edwards," and a large Communion cup, inscribed—

Augt. 25th 1639. The Gift of Andrew Edwards Citizen & Goldsmith of London, dedicated to y^e service of God and his church for ever in the Parish of Bangor Monachorum.

On the Communion cup, Scampton church, Lincolnshire, "Sr Jⁿ Bolles, Bart to the church of Scampton, 1692."

In Marlton church, Devon, is a paten inscribed "*Ex dono Humphredi Gilbert Armigeri de Compton, Anno Domini 1701.*"

Inscriptions on Communion plate are indeed very numerous.

ORGANS. These, as a species of instrumental music, were introduced into churches according to some accounts as early as the fifth century; according to others, in the seventh century of the Christian era. Its origin as a wind instrument with mechanical appliances was pre-Christian, and is involved in considerable obscurity. It probably was not the invention of any particular age or person, but was imperceptibly grafted on a row of reed pipes of different lengths, which, when properly perforated and played upon by the mouth, emitted sounds of different pitch. Apparatus, at first simple and rude, afterwards of more complicated designs, for conveying wind mechanically, was subsequently applied.

Antecedent to the Reformation in this country, organs were chiefly confined to cathedral, monastic, and large churches, though small town churches sometimes contained them.

S. Augustine, A.D. 390—430, mentions them—“*Organa dicuntur omnia instrumenta musicorum.*” S. Isidore, of Seville, who flourished in the early part of the seventh century, is also said to have mentioned them.

Not being amongst the articles required to be provided for the performance of Divine service by the parishioners or clergy, but the gifts of individuals, we do not find them mentioned in the Provincial Constitutions.

According to William of Malmesbury, S. Dunstan, early in the tenth century, caused an organ to be erected in the abbey church of Glastonbury. In the same century Count Elwin is said to have presented an organ to the conventual church of Ramsey. Towards the close of the tenth century an organ was constructed by the order of Bishop Elphege for the old monastic church of Winchester.

Amongst the Treatises which have been preserved on different works of the artificer, by Theophilus, a learned monk, who is said to have flourished in the eleventh century, one was on organ building.*

The key-board is said to have been introduced towards the close of the eleventh century, and organ cases in the fifteenth century, before which period all the pipes of an organ were exposed.

* In that valuable work by Hopkins and Rimbault, *The Organ, its History and Construction*, this Treatise is set out at length with an English translation.

In the Middle Ages organs were of two kinds: small or portative organs, and positive or immoveable organs.

Some painted glass in a north window of Merivale church, Warwickshire, taken from the old abbey church of that place, and of the fourteenth century, represents an organist playing on a portative organ, the pipes of which are exposed, there being no organ case.

Organs are sometimes mentioned in the lists of church goods, of which accounts were rendered for the purpose of confiscation, in the sixth year of the reign of Edward VI. In the schedule of those then existing in the church of Rookby (Rugby), Warwickshire, is "a paire of organes."

We have perhaps in our churches no ancient organ of a period antecedent to the Reformation in a perfect state, possibly not even the remains of such.

Before the suppression of the monasteries there were in the quire of the monastical church of Durham "three paire of organs belonging to the said Quire for the maintenance of God's service and the better celebrating thereof."

"One, the fairest paire of the three did stand over the Quire dore, only opened and played uppon at principall Feasts, the pipes beinge all of most fine wood and workmanshipp, very faire, partly gilded uppon the inside and the outside of the leaves and covers up to the topp with branches and flowers finely gilded, with the name of Jesus gilted with gold. There was but two paire more of them in all England of the

same makinge, one paire in Yorke and another in Paules."

"The second paire stood on the north side of the Quire, being never playd uppon but when the four Doctors of the church was read, *viz.*, Augustine, Ambrose, Gregorie, and Jerome, being a faire paire of large organs called the Cryers."

"The third paire was daily used at ordinary service."

The following is an account of the remains of an ancient organ as they existed some ninety years ago in a country parish church:—"In the parish church of Tong (once collegiate) in Shropshire, the gallery over the entrance to the choir is yet unremoved, and the organ case remains, with little more room than was sufficient for the player. This organ, to judge by what is left of it, seems the most ancient of the sort that has come under my observation,^p which for the entertainment of your musico-mechanic readers. And first the case. It is in the true Gothic, with pinnacles and finials after the manner of ancient tabernacles, and very like the one just finished and erected in Lichfield Cathedral, only on a smaller scale. Now as to the other parts. The keys are gone, but the sounding board remains, and is pierced for one set of pipes only, seemingly an open diapason, whether of metal or wood could not be determined, there being not a single pipe left; from the apparent positions and distances, I presume they were of metal. I perceived no registers or slides for other

^o *Rites of Durham.*

^p That is, the Correspondent of the *Gentleman's Magazine*, who wrote this notice. It appears in that Magazine for October, 1789.

stops, and observed the compass to be very short, only to A. in alto for the treble part, and short octaves in the lower bass; therefore not more than forty tones in the whole. The bellows were preserved in a lumber room near the vestry, double winded, without folds, and made with thick hides, like unto a smith's or forge bellows. Thus simply constructed, there could be no transmutation of sounding pipes, nor that variation to be produced from a mixture of different flutes and reed pipes which are made use of in the modern organ, an instrumental machine whose improvement has been the work of more than one century, at first very plain and uncompounded, like the generality of mechanical inventions. And this remark will serve to establish in some measure the antiquity of the Tong organ."

At Old Radnor, North Wales, are the remains of an ancient organ, which have been brought to notice by Sir H. Dryden, Bart., and the Rev. F. H. Sutton, to the latter of whom we are indebted for an illustrated account of it. From the napkin pattern panels of the case, the construction of this portion may perhaps be attributed to the early part of the sixteenth century; whether the interior portions are of the same period or later, having supplanted the original mechanism, would require an expert in organ building, and one acquainted with the history of the art, to determine upon.

In the reign of Elizabeth the early Puritans strongly objected to organs as instrumental music in Divine service; and in a Conference, held A.D. 1559, concerning certain Articles of Religion, thirty-three members of the Lower House of Convocation presented a memorial

containing certain Articles relating to Church discipline, one of which was, "*That the use of Organs be removed.*" On the debate which ensued respecting the proposed changes, fifty-eight members voted for the changes, including the proposed exclusion of organs, whilst fifty-nine voted against them.

In the *Annalia Dubrensis*, published in 1636, the Puritanical dislike to organs and other instrumental music is thus alluded to:—

"These, in a zeale t' expresse how much they doe
The organs hate, have silenc'd bag pipes too."

The destruction of the organ in Chichester Cathedral in 1642 was the work of Sir William Waller's soldiers, who "brake down the organs, and dashing the Pipes with their Pole-axes scoffingly said, *Hark how the Organs go.*" In the same year, in the cathedral church of Winchester, "they threw down the organ." In Exeter Cathedral, "they break down the organs, and taking two or three hundred pipes with them in a most scornful contemptuous manner went up and down the street, Piping with them." At Peterborough Cathedral, the Parliamentary soldiers "took breath afresh on two pair of organs, piping with the very same about the market place," &c. Such are from the notices given by Ryves in the *Mercurius Rusticus*, of some of the proceedings of the Parliamentary soldiers in the spoliation of our cathedrals; nor were organs in other churches suffered to remain undisturbed.

By an Ordinance of the Lords and Commons, assembled in Parliament, for the speedy demolition of all

organs, &c., published in May, 1644, it was ordained, "that all Organs and the frames or cases wherein they stand in all churches and chappels aforesaid shall be taken away and utterly defaced, and none other hereafter set up in their places."

This Ordinance continued in force during the Puritan prohibition of the use of the Liturgy of the Church of England and till the restoration of the Monarchy in 1660, when they were again set up in our cathedral and other churches, but not without being inveighed against by some of the extreme Puritan party.

Hickeringill, Rector of All Saints, Colchester, one of extreme Puritan opinions, in one of his works, *The Ceremony-Monger*, published in 1689, thus states his objections: "I read of vocal Musick in the New Testament and singing of psalms, but not a word of the little Instrument the Violin, nor the great Bag-pipes or Organ." "And the Country people do think that they want some expedient and requisite Devotion, in Prayers and praises, or else they and all the world must think that this Popish-like Musick and Organ is too much superstition." "However we may make my Ceremony-Monger pull down his organ, because it is a Ceremony, not contained in the Common Prayer, and therefore against Uniformity and against his Act of Uniformity."

From the Restoration to the present day rapid strides have been made in the construction and improvement of organs; the names of the principal builders have become celebrated; and we have now hardly a town church without an organ, whilst those in our village

churches, which are not few, are rapidly increasing in number.

POST-REFORMATION CHURCH BELLS. The dissolution of the monasteries, and the confiscation of the goods belonging thereto, including the bells of the conventual churches, many of which were of considerable size and weight, threw upon the market for disposal no inconsiderable number of this species of church furniture. The exportation of bell-metal was strictly prohibited by Acts passed in the twenty-first and thirty-third years of the reign of Henry VIII., and again in the second and third years of the reign of Edward VI. The monastic bells therefore were probably purchased for many parochial churches; and in not a few cases the bells in some of them are traditionally reported to have formerly belonged to some particular conventual church. As for some years after the Suppression church building appears to have been suspended, so the art of the bell founder seems at this period to have been extremely limited, as but few bell foundries can be traced in the reigns of Edward VI. and Queen Mary.

In the reign of Elizabeth, however, and during the latter part of the sixteenth century, the practice of casting and re-casting bells seems to have revived, and to have continued ever since.

These more modern bells no longer bore the name of some saint or precatory inscription, as did the mediæval bells; nor did the inscriptions appear in black letter characters, but the plain Roman letter was introduced; and in many instances we find the date, with the name or initials of the founder.

In general the inscriptions were in English; those in Latin were not unfrequent, as,

“Fili Dei miserere mei.”

“Soli Deo gloria pax hominibus.”

“Gloria Deo in excelsis.”

Doggerel lines in English were not uncommon:

“I to the church the living call,

And to the grave do summon all”;

and sometimes the name of the donor appears inscribed on a bell.

Cracked bells often required to be, and were re-cast, and old peals of bells were not unfrequently re-cast into peals of a greater number of bells, but of less size. When a peal was cast the bells were of different sizes and weights, so as to be tuneable.

Sometimes money was bequeathed by Will for the making of a bell. In the Will of John Baker the elder, of Withyham, in the county of Sussex, in 1555, we find:

“It. I gyve and bequeath xiii.^l vi.^s viii.^d to the p'yshe church of Wethyham, to be bestowed for the makyng of a bell for the said church.”

Other bequests of a similar kind might be noted.

In many churches we have both pre-Reformation and post-Reformation bells, as at Upper Beeding, Sussex, where two of the former are inscribed in Latin in honour of saints, whilst a third has simply the name of the founder and date, as—Thomas Giles, 1615.

Peals of bells vary in number, from one to twelve. At Boxgrove, in Sussex, is one bell, thus inscribed:

“*Cura Iohannis Peckami et Edvard Morlei Gen Gardianorum huius ecclesie in anno 1674. Reservimus*

e rovinis fulvyre factis 2º Iunii, 1673. Gvilielmus Eldridge me fecit."

The name of churchwardens also appear on other bells, as on a bell at West Chiltington church, Sussex:

"Iohn Broker, Edward Topp, Chvrchwardens, 1665. WP. RP."

Very large bells in this country are uncommon. That recently cast by Taylor, of Loughborough, for S. Paul's Cathedral, London, is perhaps the largest; it is nine feet high and ten feet wide at the mouth, and the weight is $17\frac{1}{2}$ tons. The weight of the great bell at Westminster is 13 tons.⁹

FUNERAL ACHIEVEMENTS. We meet not unfrequently in country churches, nigh to which ancient manor houses, mansions or halls still, or did formerly exist, and sometimes also in town churches, suspended from the walls or lying about the church, tattered banners and penons and pieces of armour, in general not such as were intended to or could be actually worn. These, which will be subsequently specified in detail, formed the funeral achievements of individuals of a greater or less degree of rank, and were borne by the heralds at funerals, which were formerly, especially during the sixteenth and seventeenth centuries, conducted with much secular pomp, and marshalled by one or more of the heralds, in accordance with certain rules, differing with regard to the status or rank of each individual whose funeral was thus performed.

In the Ecclesiastical Law of Kenneth, King of Scot-

⁹ The work chiefly consulted by me in this compilation is *The Church Bells of Sussex*, by Amherst Daniel Tyssen, 1864.

land, A.D. 840, it was enjoined that at the funeral of an illustrious man, amongst other ceremonies, a knight sitting upon a white horse should bear the arms of the deceased and precede the funeral procession; and that on his arrival at the church, he was to go straight forward to the altar and offer to the priest the arms and horse of the illustrious dead.⁷

William de Beauchamp (the father of the first Earl of Warwick of that family), who died in the latter part of the thirteenth century, (52nd Henry III.), left his body to be buried in the church of the Friars Minors at Worcester, and ordered that before his corpse a horse, encased in iron, should be led, according to custom, with military trappings.⁸

Sir Walter Cokesey, Knight, in 1294, left his body to be interred in the church of the Friars Minors, at Worcester, and bequeathed to the Brethren of that community x marks of silver, in lieu of his armour, which was to be borne before his body, and which he desired should be reserved for and go entire to his son; but the horse which carried his armour before his corpse was to remain with the friars.⁴

In the sixteenth and seventeenth centuries part of the funeral pageant consisted in having a courser, or horse of estate, with trappings, led in the procession; but no one under the rank of a knight was entitled to that honour; and in the correspondence of Sir William Dugdale we have a curious instance where he raises and

⁷ Hart's *Ecclesiastical Records*, p. 237.

⁸ "Et coram corpore me unum Equum, ferro coopertum, ut decet cum stramentis militaribus."—Dugdale's *Warwickshire*, p. 930.

⁴ Dugdale's *Warwickshire*, p. 930.

concludes the question, that if a gentleman be buried as high sheriff of a county, and not as a mere esquire, he might in that case have his *chival de dule*, or mourning horse, being buried as a knight in regard of his office.*

In some instances, so early as the fourteenth century, we find portions of armour to have been suspended over the tomb of the deceased. Over the sepulchral effigy, in Hereford Cathedral, of Sir Richard Pembridge, who died A.D. 1375, his jousting helme and shield continued to a late period to be affixed. In Canterbury Cathedral, over the tomb of Edward the Black Prince, his shield, jousting helme, chapeau and crest, gauntlets, juipon or surcoat, and the sheath of his sword, (the latter having been taken away, as it is reported, by Oliver Cromwell), are still remaining. The tilting lance, chapeau and crest, and shield, of John Duke of Lancaster, who died A.D. 1399, were affixed to his monument in Old S. Paul's Cathedral, and were destroyed in the Great Fire of 1666. The helme and shield of Henry V., who died A.D. 1422, are preserved in Westminster Abbey. In Cobham church, Kent, hang two tournament helmets, supposed to be of the reign of Henry V.; and upon one of these the staples remain for fastening on the crest and other ornaments.

An ancient tilting helme, apparently of the reign of Henry VII., is, or was until lately, preserved in Coleshill church, Warwickshire. This is very similar to one in which Henry VIII. is represented going in procession to a tournament in 1511.†

* Cheval de deuil.—Hamper's *Life and Correspondence of Sir William Dugdale*, p. 374.

† Engraved in Dallaway's *Heraldry*, p. 178.

The costly funeral pageants by which the dignity of the nobility and gentry was formerly considered to be in no slight degree upheld, continued to increase from the fourteenth to the middle of the seventeenth century, and in some instances even later; and in the reigns of Henry VII., Henry VIII., Mary, Elizabeth, James I., and Charles I., it formed no small part of the business of the heralds to marshal the funeral processions, not only of public but also of private individuals. At this period also the funeral achievement of the deceased, his helme and crest, sword and spurs, targe, coat armour, the tabard so called, and banner, were often affixed over his tomb, or suspended from a wall near thereto. After, however, the Civil Wars of the seventeenth century, this custom by degrees fell into disuse, and, with some few exceptions, may now be only partially discerned in the painted hatchments which are still sometimes fastened against the wall of a church, having been previously affixed in front of the house of one newly deceased.

"The manner of burienge great Persons in ancient tymes" is treated of in a MS. supposed to have been written in the reign of Henry VII.,^v in which the following particulars occur:—

"This is the ordinance and guyding that perteyneth unto the worshipfull berying of any astate to be done in manner and fourme ensewing."

"First to be offered a swherde by the mooste worshipfull man of the kyn of the said astate, and ony be presente, ellis by the mooste worshipfull man that is presente there on his p^{te}."

"Item, in lyke wyse his shelde, his cote of worship,^{*} his helme and creste."

"Item, to be hadde a baner of the Trinite, a baner of our Lady, a baner of Seynte George, a baner of the Seynte that was his advowre,^a and a baner of his armes. Item, a penon of his armes. Item, a standard and his beste thereinne."

"Item, a geton^b of his devise with his worde."^c

In another MS., written early in the reign of Henry VIII., touching the ceremony of a funeral, amongst "Things necessary to be had at the Enterment of a Knight" are enumerated:

"Item, Six braces of iron for his hatchmente."

In Godshill church, Isle of Wight, over a highly enriched tomb of the latter part of the fifteenth century, is suspended on an iron projecting from the wall, a helmet, like in fashion to that in Coleshill church; this is apparently of the reign of Henry VII. Two other helmets, of the seventeenth century, are suspended over monuments in the same church; and with one of these is a pair of gauntlets. Two banners of modern date are likewise hung up in the church.

Affixed to the south wall of Astley church, Warwickshire, is an ancient funeral targe of an oval shape, surrounded with carved scroll-work; and near to this is a vizored helme or armet, with a large wooden crest, which may, perhaps, be ascribed to the reign of Henry VIII.

^{*} Cote of worship, or cote armour as it was generally called. This was a kind of surcote fashioned like a tabard.

^a Avowre, *i.e.*, his patron saint.

^b Geton, *i.e.*, guidon.

^c Word, *i.e.*, motto.

We do not meet with the funeral targe or shield so often as we do with other parts of the achievements. In Bloxham church, Oxfordshire, is, however, a funeral targe of an oval shape, with scroll-work around it, apparently of the seventeenth century.

In the Chapter house annexed to the church of S. Mary at Warwick, which appears to have been in the seventeenth century converted into a kind of mausoleum, the monument of Sir Fulke Greville being contained within it, are the remains of several achievements, with a banner, a pennon, etc., affixed to the walls. These appear not to have been disturbed since they were first arranged, otherwise than by age, though some fragments or portions of the funeral trophies having become disengaged lie now on the sarcophagus of the monument. The banner is square; the pennon diminishes to a point.^d

In a little oratory or chantry adjoining the Beauchamp chapel, Warwick, on the north side, are the remains of funeral achievements, consisting of barred helmes. These formed, as I conceive, portions of the achievements of William Parr, Marquis of Northampton, who died A.D. 1571; of Robert Dudley, Earl of Leicester, who died A.D. 1588; and of Ambrose Dudley, Earl of Warwick, who died A.D. 1589.

In a chapel in Stanton Harcourt church, Oxfordshire, are the remains of an achievement, consisting of the surcote and helme; three banners are likewise sus-

^d The banner-roll was the diminutive of the banner, and in size a yard square. The pencil or pennoncelle was the diminutive of the pennon, a long narrow streamer gradually decreasing in width, till it terminated in a point.

pendent from the roof of the church; and two coronets, such as are sometimes still carried at the funerals of noblemen, are hung up.

In the north aisle of the church of Stratford-upon-Avon, Warwickshire, are, or until lately were, the remains of an achievement, consisting of an heraldic barred helme, a surcote, and a sword. These were probably carried at the funeral of George Carew, Earl of Totness, who died A.D. 1629.

Suspended from the north wall of Compton Wyniate church, Warwickshire, is a funeral achievement, consisting of an emblazoned surcote or tabard, a five-barred helme, significant of rank, a targe, surrounded by the device of a garter, sword, spurs, and gauntlets. Hanging from the same wall are banners and banner rolls.

In Elstow church, Bedfordshire, a portion of a funeral achievement until lately remained affixed to the south wall of the nave, over a mural monument erected to the memory of Thomas Hillersden, Esquire, who died in 1656. This consisted of the helme, with the surcote beneath it in a tattered condition. In all these funeral achievements the surcote or cote armour resembled the tabard worn by the heralds.

In Swalcliffe church, Oxfordshire, suspended from the wall of the north aisle, are the remains of an achievement, consisting of a "cote" of arms, helme, and crest.

Over the monument, in Thoydon Mount church, Essex, of Sir Thomas Smith, who died A.D. 1668, an achievement is affixed, of which the surcote, targe, helme, and crest still remain.





Funeral Achievement, Radcliffe Church, Bristol.

The body armour did not often form a part of the funeral achievement, but against a pier in Radcliffe church, Bristol, is, or was a few years ago, affixed the achievement of Sir William Penn, who died A.D. 1670, in which, together with the open vizored helme, with its crest, spurs, targe, gauntlets, sword, and cote, a cuirass, consisting of a breast and back plate with cuisses in front, may be noticed. Over these hang a standard, the extremities of which are divided and rounded, and a banner; and the whole presented, perhaps, one of the most complete specimens we have had remaining of the ancient funeral trophy. As such it is represented in the vignette opposite.

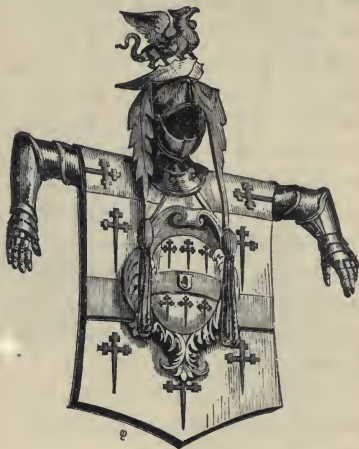
In Middleton church, Warwickshire, lying about the monument of Lord Edward Ridgway, son of the Earl of Londonderry, who died A.D. 1638, are the relics of a funeral achievement, *viz.*, a five-barred helme, gauntlets, a wooden sword, and a small wooden targe or shield, with carved scroll-work around it.

In the north transept of Norton church, are several achievements suspended from irons affixed to the east and west walls. One of these consists of an emblazoned surcote of arms, surmounted by an open-vizored helme with its crest and mantling, with, on either side, a gauntlet and vambrace, and a targe placed in front of the cote, of the usual oval shape, surrounded with scroll-work. Hanging from the roof of the same transept are six banners and pennons.

The vestiges of a funeral achievement of the seventeenth century are now lying about in the church of Leamington Hastings, Warwickshire. These consist

of a close-vizored helme, the crest carved in wood, the sword, the gauntlet, and the spur.

In the ordering of funerals of barons, knights, and esquires, according to directions given in the reign of Elizabeth, we find that when a lord or baron was to



Funeral Achievement, Norton Church, Worcestershire.

be buried the funeral was thus to be conducted:—First were to go poor men, two and two, in black gowns; then two yeomen, with staves and black gowns, as conductors; then a gentleman in a black gown, bearing a standard; then the servants of the deceased, two and two, in black gowns; then his penon; then his banner. Then his

helme and crest; then his target; then his sword; then his cote of arms;—these four were to be carried by four heralds, whereof the two last were to be kings of heralds, and for default by esquires or gentlemen. Then followed the proceedings of the funeral as given in detail; which done, the body was to be buried. Then over the grave was to be hung and set up the standard banner, banner-rolls, &c., of the deceased, and “in the midst must be sett up his whole achievement, *viz.*, creast, helme, targett, sworde and coate armour.”^e

At the burial of a knight all things were to be had as at the burial of a baron, except his banner-rolls. In the same manner, at the burial of an esquire, all things were to be had as at that of a knight, with the exception of the standard, sword, and target.

Over the tombs of Post-Reformation bishops the episcopal mitre and pastoral staff appear to have been in some instances suspended as an achievement, as in the case of those in Winchester Cathedral, hanging over the tomb of Bishop Morley, who died in 1696; and of those in Bromsgrove church, Worcestershire, suspended over the monument of Hall, Bishop of Bristol, who died A.D. 1710. In Pelynt church, Cornwall, is preserved the pastoral staff of Trelawny, Bishop of Winchester, who died A.D. 1721. An iron mitre was some few years ago hung up in Chichester Cathedral. At the funeral of Frewen, Archbishop of York, who died A.D. 1664, and was buried in York Cathedral, the mitre, crozier, and pastoral staff were carried in procession by the heralds.

^e Strutt's *Horda Angelcynnan*, Vol. iii. p. 167.

The episcopal mitre appears to have been discarded in this country in the reign of Edward VI. It is not enumerated amongst the episcopal vestments then required to be worn, and I have met with no instance of its having been actually worn by any bishop of the Church of England subsequent to the reign of Queen Mary. It sometimes, however, appears on the sepulchral effigies of Post-Reformation bishops, as on the effigy in Croydon church, Surrey, of Archbishop Sheldon, who died A.D. 1677,^f and on the effigy, of recent sculpture, in Chester Cathedral, of Bishop Pearson, who died in 1686. The usage of bearing the pastoral staff, though enjoined to be carried by a bishop or his chaplain, for a while fell into abeyance, but of late years has in several instances been restored. The mitres and pastoral staffs hung up as achievements appear to have been made solely for that purpose.

There are, doubtless, many other churches besides those I have enumerated which contain remains, more or less, of the ancient achievement.

Although the articles which formed the funeral trophy or achievement were originally portions of the very armour of the person interred, in process of time it became customary for the King-at-Arms or herald who conducted the funeral, as a matter connected therewith, to furnish the requisite articles got up for that special purpose; and Sir William Dugdale, in his *Diary* for 1667, has noted down "The rates and prices for the atchievement of a Knighte, wrought in oyl":—

^f Archbishop Sheldon's monument was destroyed some years back, when the destruction of the church, by fire, took place.

A Standard, 4 yards long, of crimson taffata	£3 10 0
For 2 Pennons, 2 yards and an halfe long,	} 5 0 0
at 2 ^l 10 ^s a peice	
For a Coate of Armes	2 10 0
The mantle of black velvet, w th gilt knobs	1 0 0
The Helmet, gilt w th silver and gold	1 0 0
The Crest, carved and coloured in oyle	0 13 0
The Sword, w th velvet scabbard	0 10 0
The Target, carved and gilt in oyle	0 16 0
A Gauntlet	0 10 0
Gilt Spurs, with velvet spur lethurs	0 5 0

The Civil Wars of the seventeenth century, and the great change which thereupon ensued in every private establishment, especially of the ancient gentry and nobility, proved, on that account, highly detrimental to the gorgeous processions of this nature, in which heraldic pomp was so pre-eminently exhibited, and which thenceforth gradually declined.

But during these intestine struggles, when the burial service as set forth in the Ritual of the Anglican Church was expressly forbidden to be read over any corpse at its interment, civil distinctions of rank were still allowed to be performed in funerals,^s though advantage was taken of the unsettled state of the times by many whose pretensions to heraldic display were unfounded.

Yet even before that eventful period, and early in the reign of Charles I., pompous funerals were falling into disuse; and Weaver^a complains that expensive funerals were then accounted but as a fruitless vanity, insomuch

^s *Directory for Public Worship*, 1644. *Concerning Burial of the Dead.*

^a *Fun. Mon.*, published A.D. 1631, p. 17.

that almost all the ceremonial rites of obsequies theretofore used were altogether laid aside: "For we see daily," saith he, "that noblemen and gentlemen of eminent ranke, office and qualitie, are either silently buried in the night time, with a torch, a two penie-link, and a lanterne; or parsimoniously interred in the day time by the help of some ignorant country painter, without the attendance of any one of the officers of armes,ⁱ whose chiefest support and maintenance hath ever depended upon the performance of such funerall rites and exequies."

However, we find soon after the Restoration, in the year 1667, Sir William Dugdale, then Norroy Provincial King of Arms, asserting the rights of his office, in pulling down and defacing several achievements, irregularly, and against the laws of armes, hung up in many churches within the precincts of his province. He also commenced a suit at law against one Randle Holme, a painter in the city of Chester, who had invaded his office, as Norroy, by preparing achievements for the funeral of Sir Raphe Ashton, of Middleton, in the county of Lancaster, and giving directions for a formal proceeding at the solemnity thereof; and at the trial of this cause, which took place at the Stafford Assizes in March, 1667, he recovered damages to the amount of twenty pounds. Also in a letter of his to Elias Ashmole, written in September in the same year,

ⁱ In 1568, the Earl Marshall issued an order that Garter Principal King of Arms should have the ordering of the funerals of Knights of the Garter and their wives; and that Clarencieux and Norroy should, within their provinces, have the setting forth of the funerals of other noble and gentle persons.—*Berry's Encyc. Herald. tit. Funeral.*

he complains of their destructive foes the painters, and wished to have it well considered whether it would be worthy an Act of Parliament to restrain them from usurping the places of the heralds, and to paint arms, they being by their trade not painters of arms, but "Paynter-Stayners"; and he considered that actions at law were open against them, for that in all the King's commissions, from the reign of Henry VIII., the painters were expressly prohibited to intermeddle with what concerned arms, without the licence and directions of arms, "whereunto," saith he, "they generally yielded obedience till the late Rebellion began; and then, either by confederacy with, or connivance of, those which acted under the usurpers, they did what they list, which makes them now so insolent."

But the monopolizing power of the heralds once broken through, was not again so easy to be restored; and the distractions and revolution which afterwards ensued, tended to put an end, in practice at least, to all exclusive privileges of this nature, and honorary distinctions of rank were often disregarded in the ceremonial of funerals.

At the funeral of Lord Nelson, in January, 1806, the standard, guidon and banner of the deceased were carried by the pursuivants, and the great banner, gauntlets and spurs, helme and crest, sword and target, and surcoat, were severally borne before the body by York, Somerset, Lancaster, and Chester, heralds habited in close mourning, with tabards over their coats. Norroy king of arms, in the absence of Clarencieux, carried the coronet.

At the funeral of Mr. Pitt, in February, 1806, the standard, guidon, and great banner and four banner-rolls, were carried in procession, and the helme and crest, sword and targe, and surcoat, were borne before the body by Somerset, Lancaster, and Chester, heralds, but the spurs are not mentioned. It need hardly be stated that both were public funerals. The achievements, however, do not appear to have been hung up after the funerals.

Formerly, in some parts of England, garlands, composed of hoops covered with artificial flowers, were carried before the corpse at the funerals of young and unmarried females, and afterwards hung up in some conspicuous part of the church. This is one of those local customs which may yet exist in country parishes.

In Little Harrowden church, Northamptonshire, some old funeral garlands, composed of hoops, with white rosettes, are, or were until lately, hung up and attached to one of the arches, and have remained there beyond the memory of those living. In Thoydon Mount church, Essex, funeral garlands hang suspended from the roof. Funeral wreaths of white artificial flowers are, or were, attached to the rood-loft of Ashover church, Derbyshire; and in the north aisle of Tilbrook church, Bedfordshire, a paper garland is, or was until recently, suspended from the roof.

In Pentraeth church, Anglesea, a number of paper garlands are, or were until recently, suspended from the roof.

CHURCH LIBRARIES. Besides the monastic libraries

dispersed on the dissolution of the religious houses, and the cathedral libraries still in existence, though composed for the most part of works printed since the Reformation, certain churches had, previous to that period, gifts or bequests of books, to be fastened or chained, so that they should not be readily parted with, stolen, or embezzled. Thus Sir Thomas Lyttelton, Knight, "Oon of King's Justices of the Common Place," by his Will written at Frankley 22 August A.D. 1481, gave as follows:—"I wull and bequeth to the Abbot and Convent of Hales Oweyn, a bok of myn called *Catholicon* to theyr own use for ever and another boke of myn, wherein is contaigned the *Constitutions Provincial*, and *De Gestis Romanorum*, and other treatis therein which I wull be laid and bounded with an yron chayn, in som convenient parte within the saide Church at my costs, so that all preests and others may se and rede it when it pleasith them; also I bequeth a boke called *Fasciculus Morum*, to the church at Enfield; also I bequeth a boke called *Medulla Grammatica*, to the Church of Kings Norton."^{*}

Other similar gifts and bequests might be noticed.

In the latter part of the seventeenth century collections of books, mostly theological, were not unfrequently given or bequeathed by wealthy incumbents of churches, or others, to such churches for the benefit of succeeding incumbents.

These books we find deposited either in a small chamber over a porch, previously perhaps inhabited by an Anchorite; or in a portion of the church used as a

^{*} Nicholas's *Testamenta Vetusta*, Vol. i. p. 367.

vestry; or kept by the incumbent for the time being in the Rectory house or Vicarage.

These libraries were considered of that importance that in 1708, in the seventh year of the reign of Queen Ann, an Act was passed intituled "An Act for the Better Preservation of Parochial Libraries in that Part of Great Britain called England." In this Act, after reciting that in many places in the south parts of Great Britain, called England and Wales, the provision for the Clergy was so mean that the necessary expense of books for the better prosecution of their studies could not be defrayed by them; and that of late years several charitable and well-disposed persons had by charitable contributions erected Libraries within several parishes and districts in England and Wales; but that some provision was wanting to preserve the same, and such others as should be provided in the same manner, from embezzlement; it was enacted that in every parish where such a Library was or should be erected the same should be preserved for such use as the same was or should be given. Then follow certain regulations by which the Ordinary might inquire into the state of the library, and for the making of Catalogues; and on the death or resignation of an Incumbent, for the churchwardens to secure the books till the induction of a new Incumbent.

About one hundred¹ of these libraries are said to exist.

¹ Parochial libraries—of more than 100 of which we have before us a chronological list—must be passed over with the bare remark that a great many of the latter were intended more especially for the use of the clergy, as parsonic heirlooms, so to speak.—*Encyclopædia Britannica*, eighth edition, 1857, Tit. libraries. The list is not given, nor is it stated where it is to be found.

Of these I proceed to enumerate a few only. Over the south porch of Grantham church, Lincolnshire, is an ankorage, or *domus inclusi*, with a fire-place in the south-west corner, and a window projecting into the church. This chamber now contains a library of old theological works.

In the vestry of All Saints church, Lichfield, is a collection of books, chained to shelves.

In the vestry of S. Mary's church, Warwick, is a collection of books.

In the vestry of the parish church of Great Yarmouth, Norfolk, is a collection of books.

In Langley church, Buckinghamshire, is a small library, chiefly of books of divinity, left for public use by Sir John Kederminster, with an express injunction that no book should ever be taken out of it. This library contains, besides other scarce books, an early printed copy of the *Sarum Missal*.

In a small chamber over the south porch of Finedon church, Northamptonshire, is a church library, consisting mostly of old theological works.

In the vestry of the parish church of Henley-on-Thames is a library of valuable books, bequeathed for the use of the town of Henley, by the celebrated Dean Aldrich, Rector of that parish, who died A.D. 1737.

In the parsonage house, near Llanteglos church, Cornwall, is a church library, consisting mostly of old theological works, for the use of the incumbent for the time being.

In the parsonage house, Stainton, near Stockton-upon-Tees, county Durham, is a small church library,

which contains, amongst other works, an early printed copy of one of the rare editions of the *York Missal*.

These church libraries, though now, perhaps, rarely referred to, would be found, I think, to contain not a few rare and valuable works, and are severally well worthy of a close investigation.

Such is a summary—for I have not attempted to treat any part of my subject exhaustively—of the multitudinous changes which have taken place in the internal arrangement of our churches, in and from the reign of Edward VI.; many of which changes we ought to regard with respect to the times and circumstances, in and under which they were severally effected.

In conclusion, what Bramhall, Archbishop of Armagh, hath declared concerning Rites and Ceremonies, may fitly be applied to the construction and arrangement of new churches, as most conducive to those ends for which they are in part intended; that is, they ought to be so planned, constructed, arranged, and adorned, not going beyond the limits prescribed or sanctioned by the Church, as “to be advancements of order, modesty, decency, gravity in the service of God, to be adjuncts to attention and devotion, furtherances of edification, helps of memory, exercises of faith, the leaves that preserve the fruit, the shell that preserves the kernel of religion from contempt. And all this with due moderation, so as neither to render religion sordid and sluttish, nor yet light and garish, but comely and venerable.”

Deo Gratias.



Recumbent Sepulchral Effigy of Archbishop Grindal, Ob. 1533,
formerly in Croydon Church, Surrey, destroyed by fire.



Anglo-Saxon Sepulchral Monument, Hexham Church,
Northumberland.

CHAPTER III.

OF THE VESTMENTS PRESCRIBED BY THE CHURCH IN AND
FROM THE REIGN OF EDWARD VI.

IN the frontispiece to the Great Bible, published A.D. 1540, a bishop is represented habited in a scarlet cassock, over which is worn a white rochet, and over the shoulders a black tippet, subsequently known as the scarf.

In the *Chronicle of the Grey Friars of London* some indications of the approaching change in the vestments are noticed, as, "1548, ij A° Thys yere on Sent Martyns day begane the sarmond at the crosse agayne and there was the byshoppe of sent Davys one Farrar, but he dyd not preche in hys abbet of a byshoppe, but lyke a prest, and he spake agayne all maner of thynges of the churche and the sacrament of the auter, and *vestmenttes*, *coppes*, alterres, with all other thynges."

"Item, the xxj day of the same monyth (July, 1549), the wyche was sonday, the byshoppe of Cauntorbery

(Thomas Cranmer) came sodenly to Powlles and soo was there at procession, and dyd the offes hymself in a *cope* and no *vestment* nor *mytter*, nor crosse, but a crose staffe; and soo dyd alle the offes, and hys *sattene cappe* on hys hede alle the tyme of the offes; and soo gave the communione hymselfe unto viij persons of the sayd church."

"Item, the first day of September (1549), the byshoppe of London, then Edmund Boner, preched at Powlles crosse, and the xx^{ti} day of the same monyth at nyght he was sent unto the marchese, and he went the same day unto Lambythe in hys *scarlet habbet* (*i.e.* cassock) and hys *rochett* aponne it."

In the Order of the Communion set forth in the second year of the reign of Edward VI., and imprinted at London the 8th day of March, 1548, no reference is made to the vestments, which may be supposed to have been the same as those theretofore worn at the celebration of the Eucharistic rite. In the first Book of Common Prayer, printed at London by Edward Whitchurch, in the month of May, A.D. 1549, in the rubric prefixed to the Order entitled "The Supper of the Lord, and the Holy Communion commonly called the Mass," we find the following directions prescribed:—"Upon the day, and at the time appointed for the ministration of the holy Communion, the Priest that shall execute the holy ministry shall put upon him the vesture appointed for that ministration, that is to say, *a white albe plain, with a vestment or cope*. And where there be many Priests or Deacons, there so many shall be ready to help the priest in the ministration as shall be re-

quisite; and shall have upon them likewise the vestures appointed for their ministry, that is to say, *albes with tunicles.*"

In this Order certain of the ancient vestments were omitted, as the amice, the stole, and the maniple. The word "*Vestment*" when understood in its particular and limited sense was synonymous with that habit called the *chesible*, though sometimes in a general sense the word was used to comprise the whole suit of vestments used in the Church of Rome at the celebration of the Eucharistic rite, commonly called Mass. And further on in the Communion service is another rubric enjoining the priest on Wednesdays and Fridays (after the Litany ended) to "put upon him a *plain albe or surplice, with a cope*, and say all things at the altar until after the offertory, when there should be no Communion"; and, "In the saying or singing of Matins and Evensong, baptizing and burying, the Minister in parish churches and chapels annexed to the same, shall use a surplice; and in all cathedral churches and colleges, the Archdeacons, Deans, Provosts, Masters, Prebendaries, and Fellows being Graduates, *may* use in the quire, besides their *surplices*, such *hoods* as pertaineth to their several degrees, which they have taken in any university within this realm: but in all other places, every Minister *shall be at liberty to use any surplice or no.*" It is also seemly that Graduates, when they do preach, should use such hoods as pertaineth to their several degrees." It was also required that whensoever a bishop should celebrate the Holy Communion in the church, or execute

* Hence, perhaps, the origin of the cassock or gown as a preaching habit.

any other public ministration, he should have upon him, besides his *rochet*, a *surplice* or *albe*, and a *cope* or *vestment*, and also his *pastoral staff* in his hand, or else borne or holden by his chaplain.

In the prefix to the Book of Common Prayer the following observations occur:—"And here is to be noted that such ornaments of the Church and of the Ministers thereof, at all Times of their Ministration shall be retained, and be in use, as were in this Church of England, by the Authority of Parliament in the second year of the Reign of King Edward the Sixth." A breviary of this Act I now give.

"1548. Anno secundo & tertio Edwardi sexti." "An Act for Uniformity of Service and Administration of the Sacraments throughout the Realm."

After reciting that of long time there had been in this Realm of England, and in Wales, divers forms of Common Prayer, commonly called the Service of the Church; that was to say, the Use of Sarum, of York, of Bangor, and of Lincoln, to the intent a uniform, quiet, and godly order, should be had concerning the premises. And reciting the appointment of the Archbishop of Canterbury (Cranmer) and certain of the most learned and discreet Bishops and other learned men of this Realm to consider and ponder the premises, and make one convenient and meet order, rite and fashion of common and open prayer and administration of the Sacraments to be had and used in his Majesty's Realm of England and in Wales; the which at this time by the aid of the Holy Ghost, with one uniform agreement is of them concluded, set forth,

and delivered, in a Book intituled, "The Book of Common Prayer, and Administration of the Sacraments and other Rites and Ceremonies of the Church, after the use of the Church of England." It was enacted that all and singular ministers of any Cathedral or Parish church within this Realm of England or other the King's dominions, should after the feast of Pentecost next coming be bounden to say and use the Mattens, Evensong, Celebration of the Lord's Supper, commonly called the Mass, and Administration of each the Sacraments, and all their common and open prayer, *in such order and form* as was mentioned in the said book and not otherwise.

This was an Act of the second Session, which was continued and kept to the 14th day of March, in the third year of Edward VI.

Of the ancient vestments of a bishop as theretofore required to be worn, the mitre, amice, stole, tunic, and dalmatic, were omitted from the list of those prescribed.

Before the Reformation the chesible was the chief article amongst the vestments, without which it was considered that mass could not be efficiently celebrated. The cope, a processional habit, and used in certain services of the Church, as at the office of burial, does not appear to have been used in the celebration of mass. The alternative given to the ministering bishops and clergy of using the vestment *or* cope, the albe *or* surplice at their discretion, seems for the purpose of placing those distinctive habits on the same footing.

The changes thus effected in the ministering habits,

though great, was not satisfactory to some of the clergy of the Reformed Church, who strongly objected to the retention of any.

John Hooper, sometime Bishop of Gloucester, A.D. 1550—1554, could hardly be persuaded to wear the episcopal vestments, as then enjoined, at his consecration.

In his celebrated seven sermons on the prophet Jonah, delivered and published in 1550, he takes occasion to inveigh against many matters of discipline as held by the Reformed Church of England, and seems to have entertained the same opinions respecting them as John à Lasco.

Treating, in his third sermon, of “a certaine boke for the making of Deacons, priestes, and Bishops,” he goes on to say, “Yet do I muche meruayle that in the same booke it is apointed that he y^t wyl be admitted to the ministry of goddes word or hys sacramentes must come in *white vestimetes*, whiche semeth to repugne playnely wyth the former doctryne that cofessed the onely word of God to be sufficiēt. And sure I am they have not in y^e word of god, y^t thus a minister should be apperelled, nor yet in the primative and best church. It is rather the habit and vesture of Aron and the gentiles, then of the ministers of Christe. Farther where and of whome, and when haue they learned, that he that is called to the ministry of god’s word, shoulde houlde the bread and chalice in one hand and the boke in the other hande. Why do they not as well gyve hym in hys hande the founte and the water. For the one is a sacramente as well as the other. If the founte be to great, take hym a basynne wyth water or such lyke

vessell." And in his fourth sermon: "Seyng Christian men haue none other sacrifices thē these whyche maye and oughte to be done wythoute Aulters, there shoulde amonge Christians be no Aulters. And therefore it was not wythoute the greate wysedome and knowledge of God, that Christe, hys Apostles, & the primatyve church, lacked Aulters: for they knewe that the vse of aulters was taken away. It were well then that it myght please the magistrates to tourne the aulters into tables, accordynge to the fyrste institucion of Christe, to take awaye the false perswasion of the people they haue of sacrifices to be done upon the aulters. For as longe as the aulters remayne, boeth the ignoraunte people, and the ignoraunte and evyll persuaded priest wyll dreame alwaies of sacrifice. Therefore were it best that the Magistrates remoued al the monumentes and tokens of Idololatrie and superstition." And again, "As the folyshe opinion of the worlde is at thys tyme: that iudgeth the prayer sayed at the hyghe aulter to be better then that whyche is sayed in the Quier, that in the Quiere better then it that is sayed in the bodye of the churche: that in the body of the churche better then the prayer sayde in the fyelde, or in a mans chamber." "I doo not condempne the Publicke place of prayer wher as Goddes word is preached, hys holye sacrament vsed, and commune prayer made vnto God, but alowe the same, and sorye it is no more frequented and haunted: but thys I woulde wyshe that the Magistrates shoulde put both the Preacher, Minister, and y^e people, in one place, and shut vp the particion called the chauncell, that separateth the congregaciō of

Christe one from the other, as thoughe the vayne and particiō of y^e tēple in the olde lawe, yet should remayne in the churchē.”

And again in his sixth sermon, treating of the Lord's Supper, and “Howe the minister shoulde prepare hymselfe.” “If he haue bred, wine, a table and a fayre table cloth, let hym not be solicitous nor careful for the rest.” “The outward behauiour and gesture of the receauer, should want al kind of suspiciō, shew or inclinacion of Idololatrye. Wherefore seyng knelyng is a shew and externall signe of honōryng and worshiping, and heretofore hath greuouse and damnable Idololatry bene comitted by the honōryng of the sacrament, I woulde wyshe it were commaunded by the Magistrates that the communicatours, and receauers shuld do it standyng or syttyngē.” And again, “As the Candel, Vestements, Crosses, Aulters: for if they be kept in the church as thynges indifferēt at lēgth they wyl be mayntayned as thynges necessary.” “As for the vestimentes of the priest in the ministery, I wold wyshe the Magistrates to remoue the, for they either shewe or not shewe virtue.”

The sermons from which the above extracts have been taken were preached in Lent, A.D. 1550. On the 8th March, 1551, (according to Heylyn), Hooper was consecrated Bishop of Gloucester, not without difficulty, as Hooper objected to the wearing of the episcopal robes, and the Archbishop Cranmer refused to consecrate him, but in such a habit which bishops were required to wear by the rules of the Church. At length a compromise was effected: that is, that Hooper was to receive his con-

secration attired in his episcopal robes: that he should be dispensed withal from wearing them at ordinary times as his daily habit: but that he should be bound to use them whensoever he preached before the King, in his own cathedral, or any other place of like public nature. According to which agreement, being appointed to preach before the King, he shewed himself apparelled in his bishop's robes; namely, a *long scarlet chimere* reaching down to the ground, for his upper garment (changed in Queen Elizabeth's time to one of black satin), and under that a *white linen rochet*, with a *square cap* upon his head."

Hooper's objections constituted indeed the origin of the controversy about the vestments, and other points of Church discipline, which was carried on more or less during nearly the whole of the reign of Elizabeth; and there can be little doubt but that Hooper's opposition to the use of the vestments of the Reformed Church of England as enjoined by the first Book of Common Prayer of King Edward the Sixth, had its influence in establishing the revised rubrical directions as to the partial retention of the vestments, which appear in the second Book of Common Prayer issued in the same reign, though not to the extent he wished, which was their total abolition.

The second Book of Common Prayer was published in 1552. And in the rubrical directions as to the vestments required to be worn underwent a considerable change, as follows,—“And here it to be noted that the minister at the time of the Communion, and at all

* Heylyn's *History of the Reformation*, 1661, p. 91.

other times in his ministration, shall use neither *alb*, *vestment*, nor *cope*; but being archbishop or bishop he shall have and wear a *rochet*, and being a priest or deacon he shall have and wear a *surplice* only."

By an Act passed in the fifth and sixth years of the reign of King Edward VI., intituled, "An Act for the Uniformity of Service and Administration of Sacraments throughout the Realm," the second Book of Common Prayer was ordered to be annexed thereto.

The writer of the *Chronicle of the Grey Friars of London*, sub anno 1552, tells us of the introduction of this book of service: "Item, on Alhallon day began the boke of the new servis of bred and wyne in Powlles, with alle London, and the byshoppe (Nicholas Ridley) dyd the servis hymselfe, and prechyd in the gwere at the mornynge servis and dyd it in a rochet and nothyngelless on hym. And the dene with alle the rcsydew of the prebentes went but in their surples and lefte of their abbet of the universyte."

How far the vestments, *viz.*, the *alb* or *surplice* and the *vestment* (*i.e.* the *chesible*) or *cope*, the wearing of which, either the one or the other was optional, were so used in the interval which elapsed between the publication of the first and second Books of Common Prayer, a period of about three years, it is difficult to say. That the *alb* was occasionally worn in the reign of Elizabeth the controversies of that period assure us; but I have been unable, during those three years, to find any instance of the *vestment* being worn, though it probably was in some places.

On the 6th of July, 1553, the young king, Edward

VI., died, and on the 19th of the same month his sister Mary was proclaimed in London, Queen.

In the Parliament held between the 24th October and the 6th December, 1553, several Acts of Parliament passed in the late reign, and relating to religion, were repealed.

In 1554 was passed "An Act repealing all Articles and Provisions made against the See Apostolick of Rome, since the twentieth year of King Henry the Eighth, and for the establishment of all Spiritual and Ecclesiastical Possessions and Hereditaments conveyed to the Laity."

The confiscation of church goods,^o which took place in the sixth year of Edward VI., included the vestments retained in the different churches. The writer of the *Grey Friars Chronicle* thus notices it: "Item, in the begynnyng of May (1553), was tane oute of alle the churches of London and abowte [all the] plate and gwyne that was in their boxys in every church for the kynges grace; and *vestmenttes* and [copes] whyche drew unto a grett substans besyde the coyne."

"Item, the xxv day of May satte in Powlles the comysshioners with the lorde cheffe justes, with the lorde mayer, and soo had away all the platte *coppys vestmentes* whyche drewe unto a gret goddes for the behoffe of the kynges grace."

^o In the XVIII. Vol. of the *Archæologia* are published "Instructions gyven by the King's Matie to his right trusty and right well beloued cousyn and counsellor the M^rques of Northampton, and to the rest of his Highnes commissioners appointed for the Survey of Churche goods wthin his Ma^ts countie of Oxforde the xth of June, 1552, in y^e sixt yere of his Highnes reigne." Several of these Surveys have been published.

To return to the reign of Mary. It was not long before the furniture and ornaments of the churches, which had been destroyed or confiscated in the late reign, were ordered to be replaced, and these included the ancient vestments as specified in Bishop Bonner's Articles of Visitation, A.D. 1554.^p

In Churchwardens' accounts we find, amongst payments for church goods required to be replaced, payments for vestments, as in the accounts of S. Martin's church, Leicester,—

"1553-4. Itm, for ij coops & a vestment of blue velvet, xx^s

Itm, pd for a whyet sattyn cope, x^s

Itm, pd to the quenes commissioners for the cops of tyssue that were solde, viij^{li}

Itm, pd to Mestrys gillot for a vestment & an albe and all that belongeth thereto, xiiij^s iiiij^d"

The death of Queen Mary took place early in the morning of the 17th day of November, 1558. The same day her sister Elizabeth was proclaimed Queen, and was crowned at Westminster on the 15th day of January following, "all the bysshopes in skarlet and all the chapell, with iij crosses and in their *cofes*."

At the Parliament, holden at Westminster the 25th day of January in the first year of the reign of Elizabeth, and continued until the dissolution of the same on the 8th day of May then next ensuing, was passed "An Act for the Uniformity of Common Prayer and Service in the Church and Administration of the

Sacraments." By this the second Book of Common Prayer of Edward VI., with some few alterations, was re-established; but by the 25th section it was enacted, "That such Ornaments of the Church and of the Ministers thereof, shall be retained and be used, as was in this Church of England, by the authority of Parliament, in the second year of the Reign of King Edward the Sixth, until other order shall be therein taken by the Authority of the Queen's Majesty, with the advice of her Commissioners appointed and authorized under the Great Seal of England for causes Ecclesiastical, or of the Metropolitan of this Realm."

In a letter,⁹ dated 30th April, 1559, written by Dr. Edmund Sandys (subsequently Archbishop of York) to Dr. Matthew Parker (subsequently Archbishop of Canterbury) are the following remarks:—"But I trust we shall not linger here long, for the parliament draweth towards an end. The last book of service is gone through, with a proviso to retain the ornaments which were used in the first and second years of King Edward, until it please the Queen to take other order for them. Our gloss upon this text is, that we shall not be forced to use them, but that others in the meantime shall not convey them away, but that they may remain for the Queen."

Machyn, in describing a funeral of an unusual description about this time, tells us,—“The vij day of Aprell (1559) was browth unto Saint Thomas of Acurs in Chepe from lytyll sant Barthellmuw in Lothbere masteres and ther was a gret compene of

⁹ *Lambeth MSS.* 959, No. 41.

pepull, ij and ij together, and nodur prest nor clarke, *the nuw prychers in ther gowne lyke leymen* nodur syngyng nor sayhyng tyll they cam to the grave and afor she was pute into the grayff a collect in Englys, and then put in-to the gravff and after took some heythe and caste yt on the corse, and red a thyng for the sam, and contenent cast the heth into the grave and contenent red the pystyll of sant Poll to the Stesselonyans the chapter, and after thay song *pater-noster* in Englys, boyth prychers and odur, and of a nuw fassyon, and after on of them whent in-to the pulpytt and mad a sermon."

This is the first instance I have met with of the sermon being preached in a gown, not the Geneva gown of the seventeenth century, but the long syde woollen gown of the sixteenth century.

About this time, in a letter from Dr. Guest to Sir William Cecyl, the Queen's Secretary, concerning the Service Book and certain ceremonies and usages of the Church, he thus treats of "vestments,"—"Because it is thought sufficient to use but a *surplice* in baptizing, reading, *preaching*, and praying, therefore it is enough also for the celebrating of the Communion."

In the Injunctions by Queen Elizabeth, set forth A.D. 1559, the 30th treats of Apparel of ministers as follows,—"Item, Her Majesty being desirous to have the Prelacy and Clergy of this Realm to be had as well in outward reverence, as otherwise regarded for the worthiness of their ministries, and thinking it necessary to have them known to the people in all places and assemblies both in the Church and without, and thereby to receive the

honour and estimation due to the special messengers and ministers of Almighty God; willet and commandeth that all Archbishops and Bishops, and all other that be called or admitted to preaching or ministry of the Sacraments, or that be admitted into vocation, ecclesiastical, or into any Society of Learning in either of the Universities, or elsewhere, shall use and wear such seemly habits, garments, and such square Caps as were most commonly and orderly received in the later year of the reign of King Edward the Sixth, not thereby meaning to attribute any holiness or special worthiness to the said garments, but as S. Paul writeth, *omnia decenter et secundum ordinem fiant.*" This would appear to have reference only to the secular or academical habits of the clergy, and not to the vestments appointed to be worn in the offices of public worship.

Matthew Parker was consecrated Archbishop of Canterbury at Lambeth on the 17th of December, 1559. The record of his consecration is so minute as to the vestments worn on that occasion, and other particulars, as to be sufficient of itself to refute, in the judgment of every reasonable and unbiased mind, the "Nag's Head Fable." We are told that the archbishop entered the chapel where the consecration was to be performed in a scarlet-coloured cassock or gown, and hood, *togâ talari coccineâ, caputioque indutus*: this was probably the academical habit. Four bishops, including one suffragan, were present at the consecration: namely, Barlow, Bishop Elect of Chichester; Scory, Bishop of Hereford; Miles Coverdale, sometime Bishop of Exeter; and Hodgeskynne, Suffragan of Bedford. After prayers

they went into the vestry, and returned into the chapel thus apparelled: the archbishop in a linen surplice, *linteo superpelliceo (quod vocant), induebatur*; Barlow in a silken cope, *Cicestrensis electus capâ sericâ ad sacra paragenda paratus utebatur*; Scory and Hodgeskynne in linen surplices, *Hereford electus et Bedfordiensis suffraganeus linteis superpelliceis induebantur*. Miles Coverdale was the only one not vested; he had objected to the use of sacerdotal habits, and on this occasion simply wore the long side gown or woollen cassock, *Milo vero Coverdallus non nisi togâ laneâ talari utebatur*. Then followed the Rite of Consecration, after which the archbishop was vested with the white episcopal rochet and with a chimere of black silk; whilst depending from his neck was the collar or tippet of sables, probably originating from the almucium, aumasse, or amess of fur, which those of canonical rank were entitled to wear. Chichester and Hereford were also episcopally vested, but Coverdale and Bedford only wore their cassocks. *Archiepiscopus albo episcopali superpelliceo, crimerâque (ut vocant) ex nigro serico indutus, circa collum vero collare quoddam ex pretiosis pellibus sabellinis (vulgo Sables vocant) consutum gestabat. Pari quoque modo Cicestrensis et Hereford suis episcopalibus amictibus, superpelliceo scilicet et crimera uterque induebatur, D Coverdallus vero et Bedfordiæ suffraganeus togis solummodo talaribus utebantur.*

In the Convocation of 1562, amongst matters to be moved by the clergy was one—"That the use of vestments, copes, and surplices be from henceforth taken away." Among rites and ceremonies debated in this Synod were these: "That the use of *copes* and *sur-*

plices may be taken away; so that all ministers in their ministry use a grave, comely and side garment, *as commonly they do in preaching.*" And, "That the ministers of the word and sacraments be not compelled to wear such gowns and caps as the enemies of Christ's gospel have chosen to be the special array of their priesthood." What actually went to the suffrage, amongst other matters, on the 13th of February, was, "That it be sufficient for the minister, in time of saying Divine service, and ministering of the sacraments, to use a surplice; and that no minister say service, or minister the sacraments but in a comely garment or habit"; and, "That the use of organs be removed." Fifty-eight votes, many of which were those of exiles who were biased towards the platform of the Reformed Churches abroad, were in favour of the vestments being discontinued, whilst fifty-nine votes were in favour of their being retained. Twenty-seven members of Convocation did not vote.

In the Episcopal Registry of Lincoln is a mutilated manuscript,* consisting of returns made in the eighth year of the reign of Elizabeth to certain Commissioners, or others, by the churchwardens of one hundred and fifty parishes in the county of Lincoln, of such articles of Church furniture as had been used in the reign of Queen Mary, but were in 1566 considered by the authorities to be superstitious or unnecessary. The parchment cover within which these returns are in-

* *Vide p. 229 ante.*

* This MS. is most ably edited by Mr. E. Peacock, F.S.A., in his valuable work, entitled, "*English Church Furniture, Ornaments, and Decorations, at the Period of the Reformation.*"

serted is inscribed, *Inventarium monumentorum superstitionis*. What the mandate was which required these returns does not appear. The returns shew great alterations: the destruction of vestments, *i.e.*, chesibles; the retention of copes; and the conversion of albes into surplices and rochets.

A few of these returns I subjoin:

ALFORD.—Itm, one cope whearof is made a clothe for the coion table.

ASHBIE-JUXTA-SPILLISBIE.—Itm, an alb whearof wee have made a surples.

AWKEBOROWE.—Itm, one albe wch is nowe put forthe to make or priest a surplese of.

BELTON, in the Isle of Axholme.—Itm, one cope remaynith.

BIRCHFELD.—Itm, one cope remaynig in or said pishe church.

BLYTON.—Thomas Rushton, churchwarden, 20 April 1566. Ornāntes of the priest—a cope wch remaynith an albe whearof is made a surpluss and a *vestmt* of the wch is made a coveringe for or pulpit by the said churchwardens the same year.

BOTHEY PĀNELL.—Itm, an alb wch we made a Rochet of for or clerk, A^o dni 1565.

CARLEBIE.—Itm, an albe, which made a rochet for the Clarke, Anno pmo Elizabeth.

DENNILBEE.—Itm, one albe whearof is made a surples.

EDNA.—Itm, an old cope of blew velvet, with two surplishes remayninge at this tyme.—Itm, ij *vestmentes* defaced and made into a clothe for the pulpit and coion table remayninge at this tyme.

HEMSWELL.—Itm, ij albes whereoff ys made a surpelse for the vicar and another for the clerk, and they be defaced.

HOLLYWELL.—1665. Itm, one cope and one surpelse remayninge in or churche at this pnte.

LENTON ALS LEVINGTON.—Itm, a cope with all other thinges according to thininctions remaineth in or said pish church A^o dni 1565.

MINTINGE.—Itm, one cope yet remaininge.

MARKET REASON.—Itm, one cope remaynith.

WEST REASON.—Itm, ij copes—Yet remaininge of the one we entend to make a covering for or pulpit of at or returne.

SOUTH RESTON.—Itm, an albe whearof is a surples in makyng.

RISKINGTON.—Itm, one cope Remaynith.

SIBSAIE.—Itm, ij copes the on a cover ffor our palpet and the other Remanyng in or churche.

SKEGNES.—Itm, *one vestment* whereof is made a covering for the pulpit, 1564.

SKELLINGTON.—Itm, ij albes whearof was made a surples and a table clothe for the coion table.

SOMERBIE.—Itm, a cope and a chalice remaynith in or said pische church.

STEVENBIE.—Itm, one cope and *a vestment*, one albe and one sepulchre—the cope remaynethe in or churche at this pnte tyme, and also the vestment and albe remaynethe ther nowe, and as for the sepulcre is broken and defaced.

SWATON.—Itm, one cope remayninge wt in or church at this pnte. Itm, *one vestmente* and one albe—sold to

Johnne Myddletonne wch he haith defaced and made cushions therof.

SWYNESTED.—Itm, old cope remayning in oʳ churchē at this pnte.

TALLINGTON.—Itm, two albes—wch were translated the one made a surplesse for the priestē, the other made a rochet for the clarke.

TEDFORTH.—ffyrste one cope wch wee have.

TOTILL.—Itm, *one vestmt*—solde to John Turner āo iiij Elizabeth who ther of made a dublet. Itm, one cope remayneth.

UFFINGTON.—Itm, one cope—remayninge in oʳ churchē at this pnte tyme vndefaced.

WADDINGTON.—sancte Peters.—Itm, one albe wch we have made a surples of.

WELBIE.—Itm, one cope—remaynith.

WILSFORD.—Itm, on albe—whereof is made a clothe for the coion table.

Such are amongst the vestments which are accounted for in certain of the Returns; in which Returns are also noticed and accounted for divers articles of church furniture in use in the reign of Queen Mary, *viz.*, roods with S. Mary and S. John,—these appear to have been generally burnt; rood-lofts burnt or taken down; altar stones broken or used for pavement; sepulchres, the Holy or Easter so-called, broken, burnt, or defaced; mass books defaced; and various articles of metal, as candlesticks, pixes, chrismatories, etc., which were broken and defaced before sold. And these Returns appear to me to have been made in compliance with the twenty-third of the Injunctions issued by Queen

Elizabeth in 1559, which particular Injunction was as follows:—"Also, That they shall take away, utterly extinct and destroy all Shrines, coveringe of Shrines, all Tables, Candlesticks, Trindals and Rolls of wax, Pictures, Paintings, and all other Monuments of feigned Miracles, Pilgrimages, Idolatry and Superstition, so that there remain no memory of the same in walls, glass windows, or elsewhere within their churches."

In the "Advertisements," partly for the due Order in

⁴ Dr. Cardwell in his *Documentary Annals of the Reformed Church of England*, from A.D. 1546 to A.D. 1716, published A.D. 1844, observes: "These Advertisements and the proceedings consequent thereon occasioned the first open separation of the Nonconformists from the Church of England, the professed ground of separation being the necessity of wearing the same apparel that was used by the Romanists, but the real point of issue being, and afterwards shewing itself to be, the right principal of church government. . . . The Advertisements were drawn up by the Archbishop (Parker) and other Bishops in commission with him in obedience to peremptory letters addressed to him by the Queen. . . . It appears, however, that several of her council, as for instance Leicester, Burleigh, Knollys, and Walsingham, were disposed to favour the wishes of the Puritans; and whether from this cause or some other, although the Queen was the person really responsible for these Advertisements, she did not officially give her sanction to them at the time, but left them to be enforced by the several bishops on the canonical obedience imposed upon the clergy and the powers conveyed to the ordinaries by the Act of Uniformity. Their title and preface certainly do not claim for them the highest degree of authority; and although Strype infers from certain evidence which he mentions, that they afterwards received the royal sanction and recovered their original title of articles and ordinances, it seems more probable that they owed their force to the indefinite nature of episcopal jurisdiction, supported, as in this instance was known to be the case, by the personal approval of the Sovereign. The way in which the Archbishop speaks of them in his articles of enquiry, issued in the year 1569, certainly assigns to them 'public authority,' but clearly distinct from that of the crown; and in the year 1584 Archbishop Whitgift refers to them as having authority, but still calls them simply the Book of Advertisements. It is worthy of remark also, that they are quoted as authority in the canons of 1571, but

the Public Administration of the Holy Sacraments, and partly *for the Apparel of all persons Ecclesiastical*, by virtue of the Queen's Majestie's Letters commanding the same, the 25th day of January, in the seventh year of the reign of our Sovereign Lady Queen Elizabeth," (i.e., A.D. 1564), the following Articles appear:—"Item, in the ministration of the holy Communion in Cathedral and Collegiate Churches, the principal Minister shall wear a *Cope* with Gospeller and Epistoler agreeably, and at all other prayers to be said at that Communion Table, to use *no Copes but Surplices*."

"Item, That the Dean and Prebendaries wear a *Surplice with a silk hood* in the Quire; and when they preach to wear their *hood*."

"Item, That every Minister saying any publick prayers or ministering the Sacraments or other Rites of the Church, shall wear a comely *Surplice with sleeves*, to be provided at the charges of the Parish."

And under the head of "Articles for Outward Apparel of Persons Ecclesiastical."

"First, That all Archbishops and Bishops do use and continue their accustomed Apparel."

"Item, That all Deans of Cathedral Churches, Masters of Colledges, Archdeacons and other Dignities in Cathe-

that those canons never received the confirmation of the crown; and that a similar reference was made to them in the canons of 1575 by the convocation of that period, but was expunged by the Queen before she ordered the canons to be published. In practice, however, they were uniformly treated as having authority; and being quoted as such in the canons of 1603, which were confirmed by King James, they may be considered as having thereby obtained the royal sanction. They have since been recognised as the Advertisements of Queen Elizabeth in the canons of 1640, which were ratified by King Charles I."





Incised Brass Effigy in Coleshill Church, Warwickshire,
of Sir John Fenton, Priest. Ob. 1566

dral churches ; Doctors, Batchelers of Divinity and Law, having Ecclesiastical living, shall wear in their common Apparel abroad, *a side gown with sleeves straight at the hand, without any cuts in the same.* And that also without any falling cape, and to wear *tippets of Sarcenet*, as is lawful for them by that Act of Parliament, Anno 24 Henrici octavi."

"Item, That they and all Ecclesiastical persons, or others having any Ecclesiastical living, to wear the *Cap* appointed by the Injunctions, and they to wear no hats but in their journeying."

"Item, That they in their journeying do wear their Cloaks with sleeves put on, and like in fashion to their gowns, without gards, welts, or cuts."

"Item, That in their private houses and studies they use their own liberty of comely Apparel."

"Item, That all inferior Ecclesiastical Persons shall wear long gowns of the fashion aforesaid and Caps as afore is prescribed."

Subsequent to the Reformation we have but few sepulchral effigies, either sculptured or of incised brass, of clergy under the rank of Dean ; the few we have are therefore both valuable and important, as illustrative of the apparel prescribed by the Advertisements.

In Coleshill church, Warwickshire, is the incised brass effigy of Sir John Fenton, Priest, Bachelor of Law, and Official of Coventry ; he died in 1566. He is represented as apparelled simply in his cassock or side gown, *toga talaris lanea* ; in his left hand is held a book, with *verbu dei* inscribed on the cover.

The incised brass effigy in Whichford church, Warwickshire, representing Nicholas Assheton, Bachelor of Divinity, Chaplain to the Earl of Derby, and Rector of that church, who died in 1582, portrays him appparelled in the cassock or side gown, open in front so as to display his doublet, but with sleeves somewhat wide at the wrists; over the cassock, however, is worn the sarcenet tippet (the so-called scarf of modern days), according to the "Advertisements."

Bishop Jewell in his *Apologie* thus treats of the apparel and the differences thereof amongst the Religious Orders in the Church of Rome: "And yet saye I nothing of so many diversities of fryers and monkes, howe some of them put a great holynes in eating of fyshe, and some in eating of hearbes, some in wearing of shewes, and some in wearing of sandalles: some in going in a lynnen garment, and some in a wollen: some of them called white, some blacke: some being shaven broade and some narowe: some stalking abroad upon patens, some barefooted: some gerte, and some ungert." In answer to which Dr. Harding, Jewell's famous opponent, in *A Confutation of a Booke intituled An Apologie of the Church of England*, imprinted at Antwerp, A.D. 1565, thus remarks: "Among your ministering clergie is not likewise diuersitie founde? Do not some among you weare square cappes, some rounde cappes, some batten cappes, some only hattes? Do not some weare syde gownes having large sleeves, with tippettes, which is not well liked of your secte, some of more perfection Turkey gownes, gaberdines, frockes, or night gownes of the most lay fashion for auoiding of superstition?"



Incised Brass Effigy in Whichford Church, Warwickshire,
of Nicholas Assheton, Rector. Ob. 1582.



And among you superintendentes, (what shall I call you, for bishops be ye not, I am sure), do not some weare rochettes, some of religion forbear so to do, lest ye should over much resemble the catholikes?
 What adoo was made in the late king Edwardes dayes to bring syr Iohn Hooper that worthy prelate of yours to a Rochet? As for the square cappe, syde priestes gown and tippet, I trowe, he would rather be brought to a stake then to those dregges of popish superstition, and ragges of the Romish Antichrist. Of other your gospelling companions of that time I speake not. Of very late dayes and euen very now, what a styrre kepe ye, that ye be not compelled to weare that apparell, which is conuenient for honest men then the refusers be?"

The Defense of the Answer to the Admonition against the Replie of T. C. (Thomas Cartwright), by John Whitgift, D.D., was published in 1574. In the article of the Apparel of Ministers appears the contention of Cartwright: "The *cappe*, the *surplis* and *tippet* are not the greatest matters we strive for, howbeit we thinke it an attire unmeete for a minister of the Gospell to weare; and the *Surplis* especially more than the other two." "Which he hath that *preacheth* and weareth a *surplis*."

"For howe many there are that weare surplises whiche woulde bee gladder to saye a Masse, than to heare a Sermon, lette all the worlde iudge. And of those that doe weare this apparell, and be otherwyse well mynded to the Gospell, are there not whiche wyll weare the *Surplice* and not the *cappe*: other that will weare both

cap and surplice but not the *tippet*; and yet a thirde sorte that will weare surplice, cappe, and tippet, but not the *cope*."

Shortly after the publication of the *Martin Marprelate Tracts*—which, being in a measure of a personal nature and full of invective against individuals, give us little or no information on the disputes respecting the vestments, of which then, as afterwards, the chief object of attack appears to have been the surplice—a nameless tract appeared, entitled, "*A Petition directed to Her Most Excellent Maiestie wherein is deliuered, 1. A meane howe to compound the eivill dissention in the Church of England,*" etc. This work—an attack upon Episcopal Church government—is without printer's name or date; but from internal evidence, as allusions to some of the later *Martin Marprelate Tracts*, appears to me to have been printed *circa* A.D. 1590-1. In it we have a few references to the usages then prevalent, *i.e.*, "The Bishops care for the church is commendable: but not the contradiction. They see not why the Bb. should drive them to weare a *Surplisse*, and yet themselves neglect the vse of *Pastorall staues*, seeing the lawes tie the Bishops to the one as well as the Ministers to the other." And again, "The Deacon must read the Gospell in the day of his *Ordination putting on a Tunicle*: but this vesture is scarcely known at this day." And further, "All the Bishops that be present at the consecration of Bishops should weare *Coapes and Surplisses*, *having their Pastorall Staues in their handes*: they reteine the *Surplesse*, seldome the *Coapes*, but they never vse their *Pastorall Staues*."

Amongst queries to be resolved by the Prelates: "30 *Quære*. Why the Ministers may not refuse to weare a Surplesse, as a Bishop to vse a *Pastorall Staff*, seeing the lawes enforce them both alike."

In that scarce work, *A Parte of a Register contayninge Sundrie Memorable Matters, written by Godly and Learned Men in our time which stande for and desire the Reformation of our Church in Discipline and Ceremonies, according to the Pure Word of God and the Lawe of our Lande*, being a collection of forty-two Puritan Tracts relating to Church discipline, the following quotations appear.

From a godly and zealous letter written by Mai A G (ilby), 1570:

"That they can not thinke the worde of God to be safely inough preached and honourably inough handred without *cappe*, *Cope*, or *Surplesse*; but that the Sacramentes, the marrying, the Burying, the Churching of women, and other church service as they call it, must needes be declared with Crossing, with *Coping*, with *Surplessing*, with kneeling, with prety wafer kakes and other knackes of Poperie."

And in the Examination of certain Londoners before Commissioners, 20 June, 1567:

"Bishop (of L.): Howe say you to the Church of Geneva? they communicate with wafer cakes which you are so much against." And again, "Bishop: You see mee weare a *coape* or a *surplesse* in Pawles, I had rather minister without these things, but for order's sake and obedience to the Prince."

And, in the same work, in "A Viewe of Antichrist, his lawes and ceremonies, in our Englishe Church un-

reformed," under the heading of "Grosse poyntes of Poperie:"

"15. The Images of the Trinitie, and many other monuments of superstition generally in all church windowes."

"20. The Popish apparell of the Archbishoppe and Bishop, the black Chimere or sleaueles coate put vpon the fine white rotchet."

"21. The great wyde sleeved gown commanded to the ministers, and the charge to weare those sleeves vpon the armes, be the weather never so whote."

"22. The horned cappe."

"23. The Tippet."

"24. The Surplesse in litle Churches."

"25. The Cope in great Churches."

"32. Furred hoodes in Sommer for their great Doctours."

"33. Silken hoodes in their Quiers vpon a Surplesse."

"34. The gray amise with cattles tayles."

"35. The Organes playing awaye halfe of the psalmes."

"41. Pulling off the Cappes at the name Iesus."

"42. Crossing the corps with linnen cloathes and such like."

"43. Ringing of hand belles in many places."

"44. Crossing of themselves in their prayers."

"47. Ringing three peales at the burialles."

"50. Offeringes at burialles and the offering of a woman at hir churching. A. Gilbe."

Another portion of the work consists of "The Articles,

letters, and examination of Mai Ro Johnson, of late Preacher at Northampton." In a letter written by him to Master Edwine Sandes, delivered the 2 day of Februari, anno 1573, in which is the following passage:—

"You must yeelede some reasons why *the shaven crown* is despised, and the *square cappe* receyued: why *the Tippet* is commanded, and the *Stole* forbidden: why the *vestment* is put away and the *coape* retayned: why the *Albe* is layed aside and the *Surplesse* is used: why the Roode loftes be taken away wherein there stood an Idolatrous Image and yet the Fonte should remain being hallowed with blasphemies and conteyning in it an idolotrous water?"

In the Constitutions or Canons Ecclesiastical of 1603, in the first year of the reign of James I., we find the following directions as to the vestments to be worn in Divine service:—

"XXIV. Copes to be worn in Cathedral Churches by those that Administer the Communion."

"In all Cathedrals and Collegiate Churches, the holy Communion shall be administred upon principal Feast-days, sometimes by the Bishop if he be present, and sometimes by the Dean, and at sometimes by a Canon or Prebendary, the principal Minister using a decent *Cope*, and being assisted with the Gospeller and Epistler agreeably, according to the Advertisements published Ann. 7 Elizabethæ."

"XXV. Surplices and Hoods to be worn in Cathedral Churches when there is no Communion."

"In the time of Divine Service and Prayers in all

Cathedral and Collegiate Churches, when there is no Communion, it shall be sufficient to wear Surplices: saving that all Deans, Masters and Heads of Collegiate Churches, Canons and Prebendaries being Graduates, shall daily at the times both of Prayer and *Preaching* wear with their Surplices such hoods as are agreeable to their Degrees."

"LVIII. Ministers reading Divine Service, and administring the Sacraments to wear Surplices, and Graduates therewithall Hoods."

"Every Minister saying the publick Prayers or ministring the Sacraments, or other Rites of the Church, shall wear a decent and comely Surplice with sleeves, to be provided at the charge of the Parish. And if any question arise touching the matter, decency or comeliness thereof, the same shall be decided by the discretion of the Ordinary. Further more, such Ministers as are Graduates, shall wear upon their Surplices at such times, such hoods as by the Orders of the Universities are agreeable to their Degrees, which no Minister shall wear (being no Graduate) under pain of suspension. Notwithstanding it shall be lawful for such Ministers as are not Graduates, to wear upon their Surplices, instead of hoods, some decent *Tippet* of black, so it be not silk."

In Archbishop Bancroft's Visitation Articles, A.D. 1605, one is as follows:—"Item, whether doth your Minister wear the *surplice* whilst he is saying the public prayers, and ministering the Sacraments, and if he be any graduate whether then doth he also wear upon his surplice during the times aforesaid such a





Effigy of Richard Moodie, Rector of Standish, Lancashire,
in Standish Church. Alive A.D. 1584.

hood as by the orders of his university is agreeable to his degree."

In Standish church, Lancashire, is the sculptured recumbent effigy of a former Rector of that church, in the reign of Elizabeth, Richard Moodie. He is represented in his cassock or side gown, over which is worn the surplice, whilst the academical hood is worn over the shoulders and about the neck. This effigy I believe to be a unique specimen of the kind."

In the reign of Elizabeth the objections made by the Puritans were chiefly directed against the cap, the surplice, and the tippet. In the reign of James I. the objections were somewhat altered, being directed against what were termed *the three nocent ceremonies*, that is, the cross in baptism, the kneeling at the Communion, and the wearing of the surplice.

From *A Brotherly perswasion to vnitie and vniformitie in iudgement and practise touching the received and present Ecclesiasticall government, and the authorised rites and ceremonies of the Church of England*, written by Thomas

"The account of Lancashire in *The Beauties of England and Wales*, was written by John Britton, the Antiquary, and published in 1837. In his description of Standish church, after stating that it was erected in 1584, chiefly by aid of the Rector, Britton goes on to speak of a tomb "raised to the memory of the first Protestant Rector, Richard Moodie, of whom (says he) there is a statue, dressed in a *Franciscan habit*, of which Order he had been before he conformed to the Protestant establishment, with an inscription declarative of his munificence, as above stated." On meeting with this account, I, many years ago, sent an artist, now deceased, to Standish, to make an accurate drawing for me of this effigy. This was done: in due time I received the drawing, and found that Richard Moodie was represented in the clerical vestment of the Church of England, viz., the surplice worn over the cassock, with the academical hood worn over the shoulders.

Sparke, Doctor in Divinitie, and published A.D. 1607, the following extracts are taken:—"Certaine it is, that I neuer ministred the Communion but I receiued it kneeling, and as for the *Surplesse* I haue long agoe, and verie often worne it, neyther euer refused I the wearing of it, where or when I had one to weare, and when it was eyther by my people or by the Ordinarie of the place required at my hand."

Of Conformitie and first in kneeling at the receipt of the Communion:

"In the first ranke three rites or ceremonies are misliked, especially kneeling in the receipt of the Communion, the prescribed apparell, and the making the signe of the crosse after Baptisme."

"And therefore euen to prevent that the better is it onely that the Canon so earnestly vrges the vse of this gesture of kneeling as also by vrging it so seuerly, to put an ende to the offensive diuersitie (if it were possible) in the receiuing of this Sacrament of vnitie, some sitting, some standing, some walking, and but some kneeling: for that of all these kind of gestures (these times considered) this of kneeling is iudged the fittest."

Of Conformitie in the prescribed Apparell:

"All the rest of the prescribed apparell, save only the *Surplisse*, for vs ordinarie ministers, as namely the *Gowne*, *Cloake*, *Hood*, *Cap*, and *Tippet*, are in all men's eyes rather ciuill, scolasticall, and academicall, than meere Ecclesiasticall, appointed rather only for a decent distinction and degree than otherwise; neither are them imposed by law vpon any such penalty as the *Surplisse*,

and therefore they must needs be without the reach of most, if not of all the obiections made against the Surplisse. Yea the very surplisse also, in that it is by the order now appointed, not to be worn of any minister, that is a graduat, without his hood, answerable to his degree, so far forth must needs cease to be meere Ecclesiastual. Somewhat also to the same end it is that we see in Collegiate and Cathedrall Churches the wearing of it is not appropriate to ministers or deacons only, for that many there weare it as well as these, which neither are such, nor never meane to be. And as for the *Coape* appointed by the 24 Canon by the principall minister to be worne, when he ministers the Communion in Collegiate and Cathedrall Churches, we need not here trouble ourselves at all, for there is none that I know, or heare of in such places, that refuse therein to conforme themselves. The onely question therefore touching apparell prescribed vs ministers, is in effect about the *surplisse*."

In the Diary of John Rous, Clerk and Minister of Downham, Norfolk, who died in 1644, and whose diary commences in March, 1625, and concludes in May, 1643, Directions are given, A.D. 1630, for the Ministers and Churchwardens of the several parishes of the Arch-deaconry of Norfolk.

"Every lecturer shall read divine service according to the liturgie printed by authority in his *surplice and hood* before the lecture."

"Where any lecture is set up in a market towne the same shall be read by a company of grave and orthodox divines neere adjoyning in the same Diocesse, *and they*

are to preach in gownes and not in cloakes as some use to doe."

And in his Diary, A.D. 1632: "On tuesday being February 14, Shrove Tuesday, Mr. Garie, of Becham, preached at Methwold (Norfolk), where I heard him. *He preached in his cloake*, read prayers so, without a surplice."

On the Restoration of Charles II., an Address with certain proposals was presented to him by a number of the Puritan ministers, objecting, amongst other things, to "divers ceremonies formerly retained in the Church," and requesting *that the use of the surplice might be abolished.*

In the King's Declaration concerning ecclesiastical affairs, issued in October, 1660, this objection is thus noticed:

"For the use of *the surplice*, we are contented that all men be left to their liberty to do as they shall think fit, without suffering in the least degree for wearing or not wearing it; provided that this liberty do not extend to our own chapel, cathedral or collegiate churches, or to any college in either of our universities, but that the several statutes and customs for the use thereof in the said places be there observed as formerly."

The King's Warrant for the Conference at the Savoy is dated the 25th day of March, in the thirteenth year of his reign.

Previous to the Conference the Puritan divines drew up "Exceptions against the Book of Common Prayer," and, in particular, against the following rubric: "And here is to be noted that the minister, at the time of the

communion, and at other times in his ministration, shall use such ornaments in the church as were in use by authority of Parliament in the second year of the reign of Edward the Sixth, according to the Act of Parliament."

To this the following exception was made:—"Forasmuch as this rubrick seemeth to bring back the *cope*, *albe*, and other vestments forbidden by the Common Prayer Book, 5 and 6 Edw. VI., and so our reasons alledged against ceremonies under our eighteenth general exception, we deside it may be wholly left out."

The answer of the bishops to the exception of the ministers, "That publick worship may not be celebrated by any minister that dare not wear a surples," is thus, "There hath been so much said not only of the lawfulness, but also of the conveniences of those ceremonies mentioned, that nothing can be added. This in brief may here suffice for the *surplice*; that reason and experience teaches that decent ornaments and habits preserve reverence, and are held therefore necessary to the solemnity of religious worship. And in particular no habit more suitable than white linen, which resembles purity and beauty, wherein angels have appeared, (Rev. xv.), fit for those, whom the Scripture calls angels: and this habit was ancient." And to the exception to the rubric "And here is to be noted," etc., "For the reasons given in our answer to the 18th general, whither you refer us, we think it fit that the rubric continue as it is."

The Conference held at the Savoy terminated on the 24th of July, 1661. The revision of the Liturgy by the

clergy in both Houses of Convocation was concluded on the 20th December, 1661, and was finally ratified by the Act of Uniformity, 1662. This entitled, "An Act for the Uniformity of Publick Prayers, and Administration of Sacraments, and other Rites and Ceremonies," etc.

In Hickeringill's *Black non Conformist*, published A.D. 16. . ., in allusion to the rubric thus re-inserted in the Liturgy, he says, "Also all are Nonconformists that administer the Sacrament *without Copes* on, and this makes all the ministers in England Nonconformists: for *no body wears Copes* and most wear *Surplices*, tho' this Defendant (Hickeringill himself) has not worn one (except at Communion times) for several years by-past: *And a Cope* he would wear at such a time only of celebrating the Lord's Supper, but he cannot get one, and *necessitas vincit Legem*." Thus testifying to the legality of the rubric.

Again, in his *Ceremony-Monger*, published in 1689, speaking of him, that is, as of one of the Clergy, he thus writes,—“He does not say the Mass indeed in Latine; but his *Hood*, his *Cope*, his *Surplice*, his *Rocket*, his Altar Rail'd in, his Candles, and Cushions, and Book thereon, his Bowing to it, his bowing or rather nodding at the name Jesu, his Organs, his Violins, his singing men, his singing boys, with their alternate jabberings and mouthings (as unintelligible as Latine Service), and so very like Popery, that I profess (when I came from beyond Sea, about the year 1660, to Pauls and White-Hall) I almost thought that I was still in Spain or Portugal; only the Candles on our Altars (most nonsensically) stand unlighted.” And again,—“*Risum*

teneatis? Amici! Come hold your sides, and look demurely if you can (I omit a very coarse remark) to see a grave Dignatory of the Church with Tippet and Sattin cap, a gaudy Cope and Hood."

In Articles of Enquiry concerning matters Ecclesiastical exhibited to the ministers, churchwardens, and sidesmen of every parish within the Archdeaconry of Hereford, by the Rev^d. D^{cor} George Benson, in his visitacion, anno 1678, the following queries occur:—"Have you a comely large Surplice for the Minister to wear at all times of his publick Ministration in the Church; provided and to be duly washed at the charge of the Parish?"

"Doth your Minister at the Reading or Celebrating any Divine Office in your Church or Chappel, wear the Surplice together with such other Scholastical Habit, as is suitable to his Degree?"

"Is his apparel grave and decent both for fashion and colour, as the Canons of the Church require?"

At the coronation of George II., in October, 1727, the children of the choir of Westminster wore surplices; the children of the Chapel Royal wore surplices, with scarlet mantles over; the Prebendaries of Westminster wore *surplices* and rich *cofes*; whilst the Bishops were apparelled in rochets, with square caps on their heads.

From the early part of the reign of Elizabeth, and down to the present day, the Cope has been worn as a vesture, chiefly connected with Cathedral and Collegiate services, and in certain State ceremonies, as at Coronations, Royal marriages, and Royal funerals; but as regards mere parish churches, the disuse, notwith-

standing the permissible usage accorded by Statute law, appears to have been general. Some instances of the usage, from time to time, may fairly be recorded.

In answer to an enquiry by Archbishop Parker, A.D. 1564, the Dean and Prebendaries of Canterbury Cathedral certify, that at the time of Holy Communion "the Priest which ministreth and the Pystoller and Gospeller, wear Copes."

In a topographical excursion in 1634, the writer, in speaking of Durham Cathedral, says,—“The Vestry and therein we saw diverse fayre Coapes of severall rich workes of Crimson Satten imbroider’d wth emboss’d worke of silver besett all over with Cherubims curiously wrought to life. A black Coap wrought wth gold with divers images in colours and 4 other rich Coapes and vestments.” In Lichfield Cathedral he notices “rich Coaps of cloth of tissue.” And treating of York Cathedral the same writer observes,—“The sumptuous ornaments and vestments belonging to this Cathedral are carefully kept in the vestry, viz., the Coapes of embroider’d velvet, cloth of gold, silver and tissue of great worth and value.”

At the marriage of Elizabeth, daughter of James I., and Frederick the fifth Count Palatine, A.D. 1613, the Archbishop of Canterbury and the Bishop of Bath and Wells, Dean of the Chapel Royal, wore their rich copes.

Dr. Cousin, Prebendary of Durham, was accused, A.D. 1640, of wearing a cope with a superstitious figure of the Trinity. His answer was that copes were used before he was made Prebendary, and that there was no figure of the Trinity upon them; one indeed was em-

broidered with the story of the Passion, but that which he himself wore was of plain white satin.

At the coronation of Charles II. we find "the Dean and Church of Westminster vested in rich Copes," and "the Archbishop of Canterbury in an ancient rich Cope."

In the Diary of Thoresby, Nonconformist, in 1681, is the following entry:—"Die. Dom. In the forenoon went to the Minster (Durham), was somewhat amazed at their ornaments, tapers, rich embroidered *copes*, vestments," etc.

At the coronation of William and Mary, the Prebendaries of Westminster appeared in *Surplices and Copes*.

At the funeral of George II., the Dean and Prebendaries of Westminster in their *Copes* received the Royal body at the entrance within the church.

At the coronation of George III., the Prebendaries of Westminster walked in *Surplices* and rich *Copes*. The Archbishop of Canterbury and the Bishops who officiated also wore *Copes*.

In Durham, *Copes*, which still exist, were worn at the service of the Holy Communion till the time of Bishop Warburton, who discontinued, *ex mero motu*, the usage of wearing his Cope toward the close of the last century.

At the coronation of George IV., the Archbishop of Canterbury, the Bishops of Oxford and St. Asaph, and the Dean and Prebendaries of Westminster, were all vested in *Copes*.

On the 28th of June, 1838, at the coronation of Queen Victoria, the Archbishop of Canterbury walked in pro-

cession in his Rochet with his cap in his hand. On proceeding to the altar the Archbishop put on his Cope and stood on the north side. The Bishops of Worcester and St. David, who read the Litany, also vested themselves in their *Copes*.

It appears from the *Gentleman's Magazine* for 1804, that there were then in the Vestry of Durham Cathedral five ancient copes which had been, until the twenty years previous, worn at the altar on festivals, and other principal days in the year.

In a review of the controversies on the apparel of ministers in the reign of Elizabeth and subsequently, I do not find the *Vestment* (i.e. the *Chesible*) to have been actually worn after the reign of Mary, for although after her reign a permissive habit, I can find no instance of its use. It is rarely alluded to in the controversial works on Church discipline which then prevailed, and even when it is, the allusion serves to confirm the belief of, in practice, its absolute disuse, and of its having given way to its alternative, the *Cope*. Early in the reign of Elizabeth we find the destruction of Vestments, as Chesibles were called, in the Lincolnshire churches to have been general, whilst the Copes were retained. The *Albe* also, though in some few places in the reign of Elizabeth worn by the Priests, gave way generally in practice to its alternative the *Surplice*.

If we consider the cap, hood, and tippet, objected to by the Puritan party, as mere academical or canonical distinctions, we find the Cope and Surplice to have been the chief objects of attack, the latter more so than the former, as the use of the cope seems, in practice at least,

to have been confined to Collegiate and Cathedral churches, although the rubric would appear to sanction the usage of wearing copes at the Communion in parish churches also.

In the last revision of the Book of Common Prayer in the reign of Charles II. the rubric refers to the ornaments enjoined in the first Book of Common Prayer of King Edward VI., and this rubric was confirmed by the Act of Uniformity, then passed. But the retention of this rubric was not carried without disputation in the Savoy Conference, it being objected by the Presbyterian divines that the usage of wearing the cope and alb in Divine service might be revived. By the retention of this rubric, however, a permissive right for the wearing of the vestment *or* cope, the alb *or* surplice, would seem to have been accorded.

Not only, however, had the wearing of the *vestment* fallen into general disuse in the reign of Elizabeth, but the very name seems to have been forgotten and merged in that of its alternative the *cope*, for in the *Regnum Papisticum*, in Latin verse, published by Thomas Naogeorgus in 1559, and Englished by Barnabe Googe, and published in 1570, the author, in treating of the episcopal vestments severally, at last comes to the chesible, "*Hæc super assumit Casulam*," which Barnabe Googe Englishes thus: "Then over all he puttes his *Cope*," treating one habit of the same significance as the other, in which indeed they seem to have been held in the first Book of Common Prayer of Edward VI.; but in the ritual of the Church of Rome they were distinct and perfectly dissimilar.

I can find no prescribed authority for the modern usage which prevails, not by one party only in the Anglican Church, of wearing the stole. It has been confounded with the tippet, a canonical habit, but as a vestment is perfectly distinct.

Post-Reformation effigies, whether sculptured or of incised brass, or incised slabs of alabaster, of the clergy under the grade of Dean, are comparatively rare. Besides those which have been already noticed, the following will suffice to shew the difference of opinion on Church discipline, as exemplified in the outward apparel of ministers, between the Puritan divines and the more orthodox of the clergy.

In Christ's College chapel, Cambridge, is the fine and interesting incised brass effigy of Edward Hawford, D.D., Master of Christ's College from A.D. 1559 to A.D. 1581—2. He died A.D. 1582. An opponent of the Puritan party in that University, we might expect his effigy to be illustrative of the then prescribed apparel for ministers, and it is so. He appears bare-headed, with his face close shaven. He wears the cassock reaching to the feet, *toga talaris*, and is vested in the surplice with wide sleeves. His hands are uplifted on either side, but not conjoined. About his neck and falling down behind is the academical hood.

In Ledbury church, Herefordshire, is an incised alabaster slab, commemorative of Edward Cooper, sometime Archdeacon of Hereford, who died A.D. 1596. His incised effigy represents him with the moustache and beard; a black scull-cap is worn on the head, and a ruff round the neck. He is attired in a doublet, the upper

buttons of which are apparent, and the sleeves of which are cuffed at the wrists; over the doublet the *surplice* is worn, and a *tippet* about the neck.

Against the north wall of the chancel of the same church is the sculptured bust of a divine, of the date 1629, but the name of the person commemorated I have been unable to ascertain. He is represented with the moustache and beard; round his neck he wears a ruff, and a scarlet hood falls back over his shoulders. Over the cassock—the sleeves of which are black—is worn the surplice, and over that the tippet, arranged scarf-like. The right hand, enveloped in a white glove, is uplifted, whilst the left hand is placed on a book.

In the same church, against the south wall of the chancel, beneath a tent-like canopy, is the sculptured bust of John Hoskyns, LL.D., Prebendary of Hereford and Vicar of Ledbury, who died A.D. 1631. He appears with the moustache and beard; round his neck is a ruff. He is vested in a surplice, and a hood falling behind. His right hand is on his breast, and in his left hand a book is held; his wrists are ruffed, and he is represented in the act of preaching, with a cushion before him.

In Canterbury Cathedral is the sculptured bust of Alexander Chapman, D.D., sometime Archdeacon of Stow, Lincolnshire, and Prebendary of Canterbury Cathedral. He died A.D. 1629. He is represented as bare-headed, with the moustache and beard, and round his neck is a ruff. He appears in a doublet, over which is worn a gown or surplice, open in front, with the academical hood about the neck falling behind.

In a topographical excursion in certain counties of

England in 1634, the writer observes: "At Chester, went to the Cathedral to heare a grave Prebend preach in his Surplice." It is probable that it was customary at this time for the preaching habit in country churches to have been the Geneva gown, in Cathedral churches the surplice.

In the monumental bust, in Sittingbourne church, Kent, of that learned and judicious divine, Richard Hooker, who died A.D. 1603, but whose monument was erected at the cost of an individual, Sir William Cooper, in 1635, he is represented with a moustache and beard, wearing the *square cap*, with a ruff round his neck, and habited in the Geneva gown, with the tippet worn over the shoulders, and the hood hanging behind.*

In Barwell church, Leicestershire, is a singular incised brass, in memory of Mr. John Torksay, Bachelor of Divinity, who died A.D. 1613. This represents him in a pulpit, as preaching, a scull-cap on his head, a ruff round his neck, and habited in a Geneva gown.

In Boddington church, Northamptonshire, is the incised brass effigy of William Proctor, Rector of Boddington, who died A.D. 1627. He is represented with the moustache and beard, a scull-cap on his head, with the high-shouldered Geneva gown, with demi-cannon sleeves hanging down, worn over the doublet.

In Caermarthen church, South Wales, is the monumental bust of Richard Prichard, stated to be a

* It is possible that as this monument was sculptured upwards of 30 years after the death of the divine, the Geneva gown, (for such it appears to be in the engraving of this monument prefixed to his work), may have been introduced in the stead of the surplice by the inadvertence of the sculptor.

nobleman's chaplain, and who died A.D. 1712. He is represented in a wig, with falling bands in front of his neck, and habited in a black gown, and tippet over.

The monumental effigies of Archbishops, Bishops, and Deans, in and subsequent to the reign of Edward VI., are sufficiently numerous to enable us to notice the diversities of clerical apparel observable in the habits of the higher dignitaries of the Church, and as worn according to the religious convictions of each individual; for, whilst some complied with, others were more or less averse to the prescribed habits, and the usage or non-usage of these, according to the bias of the individual, is fairly ascertainable by the appearance or absence of such, as exemplified by the monumental effigies of the Prelates, Bishops, and Deans, during the last three centuries. By this it is evident that exact conformity in apparel was disregarded.

Two episcopal effigies only, subsequent to the reign of Edward VI., give us the ancient vestments of the Church, about to be changed for others less elaborate and fewer in quantity.

The first of these is the incised brass effigy in Ely Cathedral of Bishop Goodrich, who died on the 4th of May, 1554—very early in the reign of Queen Mary. This represents him vested in the amice, alb, stole, tunic, dalmatic, and chesible, with the mitre on his head, and the maniple pendant from his left arm. In his left hand is held the pastoral staff, encircled with the veil. The right hand is represented holding a book; and the Great Seal is suspended from the thumb. Both hands are gloveless. He was consecrated Bishop

in the reign of Henry VIII., A.D. 1534. He was a supporter of the Reformation, and is said to have been one of those engaged in drawing up the first Book of Common Prayer of King Edward VI., A.D. 1549. In 1551 the Great Seal was entrusted to him. Of this he was deprived on the accession of Queen Mary, though he retained the bishopric till his death. In the dispute respecting the vestments, in the reign of Edward VI., he is said to have taken a part against the objections of Bishop Hooper.

The incised brass effigy, in Tideswell church, Derbyshire, of Robert Pursglove, Suffragan Bishop of Hull, who died so late as 1579, represents him as vested in the alb, stole, dalmatic, and chesible; the amice, with its apparel, about his neck, and the mitre on his head, with the pastoral staff within his left arm, his hands being conjoined on the breast. The chesible is considerably longer behind than in front. In what year Pursglove was appointed Bishop Suffragan of Hull does not clearly appear, probably in the reign of Henry VIII., soon after the Act was passed for the appointment of Suffragan Bishops, A.D. 1535. He continued Bishop during the reign of Mary, but in 1559, early in the reign of Elizabeth, he resigned his office rather than take the Oath of Supremacy.

Of the prelatie vestments subsequent to the Reformation, and of the effigies illustrative thereof, the first to be noticed is that of Grindal, Archbishop of Canterbury, who died A.D. 1583, and whose effigy, before the late fire which destroyed the parish church of Croydon, was to be seen in that church. This effigy was in a recumbent



Effigy of Archbishop Gripdal, in Croydon Church, Surrey.
Destroyed by fire.



position, with the tips of the fingers of the hands touching, and uplifted vertically on the breast in a devotional attitude.

The Primate is represented as vested in the rochet; the cuffs and a portion of the sleeves of the cassock, *toga talaris*, the clerical but not ministering habit, common to all ranks of clergy, alone are visible; but the episcopal rochet is nearly concealed by the academical *cappa clausa* or scarlet gown, faced with fur, the dress, on particular occasions, of Cambridge Doctors of Divinity: this is open only in the upper part in front of the breast, whilst resting on the shoulders, and hanging down behind, is the hood of miniver, the academical habit also. On this effigy neither the chimere, tippet, or square cap, were represented. The face was portrayed, according to the fashion of the Age, with a long flowing beard and moustache over the upper lip, and on the head was worn a cap.

I have met with but three other episcopal effigies which exhibit the same peculiarities of costume as this. The one, in Wrexham church, of Hugh Bellot, Bishop of Chester, who died A.D. 1596. This effigy, though much abraded, represents the Bishop vested in the rochet and chimere, over which is worn the academical *cappa clausa*, or robe of a Cambridge Doctor of Divinity; the hood of miniver or fur is also worn falling down behind the shoulders, and round the neck is a short ruff. In Wells Cathedral is the painted effigy, on a sarcophagus, of John Still, Bishop of Bath and Wells, who died A.D. 1607. He is represented with a moustache and beard, wearing a black coif on his head, with a short

ruff round his neck. He is vested in the rochet and chimere, over which is worn the scarlet *cappa clausa* or close gown of a Cambridge Doctor of Divinity, open in front of the breast, and faced with fur; over the shoulders and at the back the hood of fur is worn; the hands are uplifted vertically and conjoined as in prayer. The other episcopal effigy in which this costume is apparent is that, in Exeter Cathedral, of Bishop Carey, who died A.D. 1626.^y

Grindal, who was rather opposed to the vestments, was succeeded in the primacy by Whitgift, who, in a great measure conducted the controversy with Cartwright, and endeavoured, as far as he could, to uphold the discipline of the Church. He died in 1603. His monumental effigy in the destroyed church of Croydon represented him in a recumbent and devotional attitude, with short hair, a coif or scull-cap on his head, a ruff round his neck, and vested with the episcopal habit, the rochet and chimere, with the tippet or black scarf worn over the latter.

To Whitgift followed in succession to the primacy, Bancroft, Abbot, Laud, and Juxon. On the death of the latter, soon after the Restoration, viz., in 1663, Sheldon was appointed to the primacy; he died in 1677. His effigy in old Croydon church represented him according to the then conventional attitude preferred by sculptors, reclining on his left side; he was mitred, and appeared with long hair, with falling bands in front of

^y In Speed's *Maps of England and Wales*, published A.D. 1608-10, in the illustration for that of Cambridgeshire, a Doctor in Divinity is exactly depicted with the *cappa clausa* open in front on the breast, as in these effigies.

the neck, the rochet fitting close to the body, and the chimere worn above it; to the rochet the lawn sleeves were attached; his right hand grasped the pastoral staff. The mitre which appeared on his head, was not, I think, worn by any of the Bishops of the Church of England after the coronation of Queen Elizabeth.

The recumbent effigy of Sandys, Archbishop of York, Primate of England, who died in 1588, and was buried at Southwell Minster, represents his outward apparel to be the *vestment or chesible*, a very singular instance, longer behind than in front, in accordance with the fashion of late pre-Reformation chesibles: this is edged with lace and worn over the rochet and chimere, the hood fastened beneath the chin and thrown back behind, and the tippet in folds in front of the breast, are also worn: the head of the effigy is a restoration and exhibits neither the square cap or coif. This Prelate, who was an exile in the reign of Mary, was a strenuous opponent of the "habits" as enjoined to be worn, and the appearance of the vestment or chesible on his effigy, though perfectly legal, is difficult to account for.

The monumental effigy in York Cathedral of Archbishop Hutton, who died A.D. 1606, represents him in a reclining position in a rochet and chimere, with a cap on his head.

The incised brass effigy in Chigwell church, Essex, of Harsnett, Archbishop of York, who died A.D. 1631, represents him as vested in the rochet, chimere, and *cope*, with the mitre on his head. The pastoral staff is held in the left hand, the Bible in the right hand. He was opposed to the Puritan party, and in 1628 he suc-

ceeded Montayne in the Archbishopric of York. By his will, dated in 1630, he directed his body to be buried within the parish church of Chigwell, of which he had been formerly Vicar, "having only a marble stone laid upon my grave, with a plate of brass molten into the stone an inch thick, having the effigies of a Bishop stamped upon it, with his mitre and crosier staff."

In the church of Llandegai, near Bangor, North Wales, is the monumental effigy, half life-size, of Williams, Archbishop of York, who died A.D. 1640. He is represented kneeling before a faldstool: his face has the moustache and beard, a close-fitting cap is worn on the head, and round his neck is a ruff; his episcopal habit consists of the rochet, with lawn sleeves closely fitting at the wrists; over which is worn the chimere; over this appears the tippet, and a pectoral cross is suspended in front of the breast. He is described in his epitaph as "*Omnium Præsulum celeberrimus.*"

The monumental effigy, in York Cathedral, of Archbishop Frewen, who died A.D. 1664, is recumbent, and represents him in the square cap, the rochet with full lawn sleeves, the chimere, and the tippet.

The effigy, in the same cathedral, of Archbishop Sterne, who died A.D. 1683, represents him in a reclining position, the mitre on his head, falling bands in front of his neck, and vested in the rochet and chimere.

The effigy, in the same cathedral, of Archbishop Dolben, who died in 1686, also represents him in a reclining position, the mitre on his head, falling bands under the chin, and vested in the rochet and chimere.

That of Archbishop Lamplugh, in the same cathedral,

represents him in a standing attitude, a mitre on his head, falling bands beneath his chin, and vested in the rochet, chimere, and tippet. The left hand holds the pastoral staff, headed with a crook; the right hand is on the breast.

The effigy, in the same cathedral, of Archbishop Sharp, who died A.D. 1714, represents him in a reclining posture, the mitre on his head, falling bands in front of the neck, in the rochet, chimere, and tippet.

We have two monumental effigies of bishops, who, having been Prelates of the Order of the Garter, are represented with the mantle and badge of that Order over their episcopal vestments. The first is that of James Montague, sometime Bishop of Bath and Wells, and subsequently of Winchester, who died A.D. 1618, and was buried in Bath Abbey church, which contains his monument, a high tomb, of black and white marble, with his recumbent effigy thereon. He is represented wearing a scull-cap on his head, his chin is bearded and over his upper lip is the moustache, whilst round his neck is a ruff. He is vested in the rochet with full sleeves, cuffed at the wrists. Over this appears the mantle of the Order of the Garter, of which he was Prelate, connected in front of the neck by a cordon with pendant tassels. On the left shoulder is the Badge of the Order of the Garter. The head reposes on a cushion, and the hands are upheld vertically, as in prayer. Neither chimere or tippet are now apparent, but the effigy, which is sculptured in alabaster, has been denuded of the paint with which it was originally covered, and in doing so a great mistake was made, for in re-

moving the paint, that episcopal habit, the chimere, which ought to have been sculptured, but was scamped, and only painted in, has entirely disappeared. I have a simple notice of it taken by me in 1841: the chimere was then visible, and the mantle appeared of a black or purple colour.*

The monumental effigy in S. Mary Overy's church, Southwark, of that famous Prelate, Lancelot Andrewes, Bishop of Winchester, who died A.D. 1626, represents him with a coif on his head, his chin bearded, the moustache over the upper lip, and a ruff round the neck. He is vested in the chimere and rochet, the latter with full sleeves. Over these appears the mantle of the Order of the Garter, with the badge on the left shoulder; the right hand appears on the breast, the left hand is hanging down by the side and upholding the skirt of the mantle.

Of Episcopal effigies, two are represented vested in copes, viz., that in Ely Cathedral of Bishop Heaton, who died A.D. 1609; and that in Wells Cathedral of Bishop Creighton, who died A.D. 1672. The former, that of Bishop Heaton, represents him in a cassock, and vested in a Rochet and rich embroidered Cope, the sides of the latter faced with figures of saints, apparently

* The contract for the construction of Bishop Montague's monument is given in Dingley's *History of Marble*, part 2, p. 155. It is dated the 25th day of November, 1618, and appears to be between Sir Charles Montague, of London, Knight, of the one part, and William Cner, Citizen and Freemason of London, and Nycholas Johnson, of the parish of St. Saviour in Southwark in the County of Surrey, Carver, of the other part. The following is an extract:—"And on the topp of the said liedger or table to carve and place one similitude or figure representing the said Lord Bishop of Winchester in his roabes as late Prelate of the Garter well layde in oyle colours."



O. JEWITT del. & sc.

Monumental Effigy of Bishop Andrewes.





G. JEWITT, DEL. & SC.

Monumental Effigy of Bishop Andrewes.



taken from an ancient cope of the fifteenth century, of which one is still existing in this cathedral. Round the neck is a short ruff. On the head is worn a coif; on the upper lip is the moustache; and the chin presents a long peaked beard.

The marble effigy, in Wells Cathedral, of Bishop Creyghton, who died A.D. 1672, represents him with the mitre on his head, the hood about the shoulders, and vested in the rochet with white sleeves, girt in about the waist. Over the rochet the cope is worn, fastened together by a morse in front of the breast. The hands are conjoined and upraised vertically, as in prayer. The chimere and tippet are not apparent. On the right side the pastoral staff is represented, the crook of which is floriated.

The monumental effigy, in Worcester Cathedral, of Bishop Bullingham, who died A.D. 1576, gives us the habit of a Prelate, apparently a nonconformist, with regard to the prescribed apparel. He is represented as attired in a close-fitting scull-cap, with moustache and a long flowing beard, a ruff about his neck, and a Bible in his hands. He is habited in a cassock with close-fitting sleeves, and apparently a Doctor's gown over it. The dress is not so clearly developed as might be desired, but the prescribed vestments are omitted. Bishop Bullingham was Bishop of Lincoln from A.D. 1559 to A.D. 1570. In 1566 the Returns were made from the churches in that Diocese, probably in compliance with some mandate from him, set forth in the *Inventarium Monumentorum Superstitionis*,^a in which the

^a Vide p. 244 ante.

general destruction of the vestments, *i.e.* chesibles, in the different churches appear.

In the same Cathedral church of Worcester is the monumental effigy of Bishop Parrie, who died A.D. 1616. He is represented with the moustache and a square-cut beard, a scull-cap closely fits his head, in the rochet and chimere; the latter reaching to a little below the knees, the former with full sleeves. The hands are upraised vertically and conjoined, as in prayer. The shoes are broad-toed. This effigy is rudely and unartistically sculptured.

The effigy, in the same cathedral, of Bishop Thornborough, who died in 1641, is somewhat mutilated. It represents him with the moustache and beard, his head is covered with a close-fitting scull-cap, and round his neck is a ruff. He is vested in a rochet with full sleeves, plaited in front; over that is worn the chimere, and the tippet falls down on either side from the shoulders.

In Chichester Cathedral is the monumental effigy, much less than life, of Bishop Bickley, who died A.D. 1596. This effigy, which represents him kneeling before a faldstool, is only two feet six inches in height. He appears bare-headed, with the moustache and beard, and with a ruff round the neck. The episcopal habit consists of a rochet with white sleeves, a black chimere, and a black tippet.

The monumental effigies of Post-Reformation Bishops in Hereford Cathedral are five in number, and all in the first five decades of the seventeenth century. Of these the first to notice is that of Herbert Westphaling, Bishop of Hereford, who died A.D. 1601. He appears

with the moustache and beard, the latter long and flowing. He is habited in the cassock, on his head is worn the scull-cap, and round the neck is a ruff. He is vested in the rochet and chimere, over which is worn the tippet. The drapery of the rochet or cassock at the skirts is gathered up and held by the left hand. The right hand supports the head, and the body reclines on the right side. The folds of the cassock, rochet, and chimere, are very numerous; but the arrangement is not good, and the execution of the effigy, which is of stone, is indifferent.

The recumbent effigy of alabaster, in the same cathedral, of Bishop Bennet, who died A.D. 1617, represents him with a close-fitting scull-cap on the head. Over the upper lip the moustache is worn, and the chin is bearded; a ruff encircles the neck. He is vested in the rochet, chimere, and tippet.

The recumbent effigy, in the same cathedral, of Bishop Lindsell, who died A.D. 1634, represents him with the moustache and beard. On his head is worn the *square cap*. He is vested in the rochet and chimere, with the tippet worn over; the rochet is plaited in front, with a worked border, and the lawn sleeves are very full, and the lappets of the breast of the chimere are thrown back.

The bust, sculptured in marble, in the same cathedral, of Bishop Field, who died A.D. 1636, exhibits him wearing the moustache and beard, with a close-fitting scull-cap on his head, a ruff round the neck, and vested in the rochet and chimere. In his left hand a book is held.

The effigy, in the same cathedral, of Bishop Coke, who

died A.D. 1646, is recumbent. It represents him with the moustache and beard, with flowing locks of hair. On his head appears the close-fitting scull-cap, and round his neck is a ruff. He is vested in the rochet with lawn sleeves, edged with a worked border in front of the breast, and reaching to the feet. Over the rochet is worn the black chimere, and over that the tippet. At the wrists are ruffs, and the hands are upheld vertically and conjoined, as in prayer.

The monumental effigy, in Ely Cathedral, of white marble, of Bishop Gunning, who died A.D. 1684, represents him reclining on his left arm. His upper lip bears the moustache, and he has a peaked beard; below the chin are falling bands, and on the head is a mitre. He is vested in the rochet and chimere, and his shoes are square-toed.

Although the Ecclesiastical Canons of 1603 enjoin that in all Cathedral and Collegiate churches *Copes* were to be worn by those that administered the Communion (and there is ample evidence to shew that this requisition was complied with), I have not met with any monumental effigy of a Dean subsequent to the reign of Queen Mary appearing thus vested in a cope. They are either represented wearing surplices and hoods, or in their secular every-day apparel.

The monumental effigy, in Worcester Cathedral, of Dean Eades, who died A.D. 1604, represents him with the moustache and beard, a scull-cap on his head, and round his neck a ruff. He is apparelled in a secular dress, a gown open in front with hanging sleeves, and his hands are conjoined in prayer.

The effigy, in Canterbury Cathedral, of Dean Boys, who died A.D. 1625, represents him in his study seated at a table, and in an attitude of contemplation, bare-headed, with a ruff round his neck, and habited in a secular doublet and gown.

The kneeling effigy, in Canterbury Cathedral, of Dean Wotton, who died A.D. 1566, represents him bare-headed, with the moustache and beard, with a book in his hand, and vested in the surplice, over which is worn the tippet and hood.

The kneeling effigy, in the same cathedral, of Dean Nevil, who died early in the seventeenth century, represents him bare-headed, with a ruff round his neck, vested in his surplice, over which his hood is worn.

The monumental painting, in the same cathedral, of Dean Bargraves, who died A.D. 1642, though his monument was not set up till A.D. 1679, delineates his bust, which is represented as bareheaded, with a falling collar, vested in the surplice, over which is worn the tippet and hood.

Such are the effigies and busts, amongst others, of episcopal and other divines of the Church of England, shewing the conformity or nonconformity, of those represented, with the prescribed vestments in and from the reign of Edward VI. For, although the general nonusage of some appears, as the vestment and alb, which in practice have given way to their alternatives the cope and surplice, the Revised Book of Common Prayer, with its rubrical directions, sanctioned by the Act of Uniformity of Charles II., 1662, and referring to the ornaments of the Church, and of the ministers

thereof, in use in the second year of the reign of Edward VI., would seem to give a perfectly legal option as to the wearing, as alternatives, of the vestment and alb, the change from a long established usage may not appear to many to be either expedient or desirable.



Sepulchral Cross, 15th Century, Churchyard, Detling, Kent.





Maen hir, Long Compton, Warwickshire.



Roman Inscribed Sepulchral Monument, Bath.

CHAPTER IV.

OF ANCIENT BRITISH, ROMAN, AND POST-ROMAN BRITISH
HYPAETHRAL SEPULCHRAL MONUMENTS, AND ANGLO-SAXON
AND MEDIEVAL CHURCHYARD SEPULCHRAL MONUMENTS.

ANCIENT BRITISH SEPULCHRAL MONUMENTS. The sepulchral memorial of affection, the pillar set up by Jacob over the grave of Rachel, and the pillar set up by Absalom to preserve his name from oblivion, were the prototypes of the most ancient sepulchral memorials of stone, the *Meini Hirion*,^b or high pillar stones, rude and unlettered, to be found in various parts of Britain, more especially in Cornwall and Wales. These, however, must not be confounded with solitary masses of rock or stone, glacial deposits, unmoved by

^b *Maen hir*, high stone, singular; *Meini hirion*, high stones, plural.

the hand of man, from which they may, without much difficulty, be distinguished. Of this description of prehistoric sepulchral memorials may be noticed a well-known *maen hir*, called the King stone, in the parish of Long Compton, on the borders of Warwickshire, near the circle of stones called the Rollwright, and not far from a ruined cromlech. At Laxey, in the Isle of Man, is a small stone circle, near to which is a ruined cromlech, and close to the latter a *maen hir*, now in an inclining position, nine feet six inches in height above the ground. Of these single sepulchral megaliths or upright stones, one is by the side of the road, about a mile south of Llandegfan in Anglesea; this *maen hir* is about nine feet high above the ground. At Rudston-on-the-Wolds, Yorkshire, is a *maen hir*, twenty-four feet in height above the ground. All *meini hirion* being of the same rude character, few further instances need be noted.

A *maen hir* is on the top of a pass near Bwlch-y-Ddwyfaen, Penmaen Mawr, Caernarvonshire. The portion above ground is nine feet, and the circumference at the base is sixteen feet six inches; it tapers to a conical point at the top.

Another *maen hir* is to be found about half way between Dolmelynllen and Trawsfynydd, Caermarthen-shire; the road runs along a ridge, below which, on the eastern side, is the valley of the Afon Gain. It is called Llech Idris; it is above ten feet high, four feet six inches wide, and twelve or fifteen inches thick. It is formed of the schistose rock of the country.

As the *maen hir* was the precursor of the upright tombstones to be found in our churchyards, the Crom-

lech was the prototype of the high tomb or table-monument there also to be found.

Constructed of five or more huge stones, rude and unchiselled, supporting a much larger superincumbent stone, of equally rude character, it is difficult to understand precisely by what means the latter, of enormous weight, were raised on the former, as will appear by the measurements in the instances adduced. These primaeval memorials of a pre-historic age are perhaps more numerous than the simple *maen hir*. Scattered, for the most part, over Cornwall and Wales, isolated instances are to be found in Kent, Oxfordshire, and Berkshire; as Kits Coty house in the former county; the Five Knights, the cromlech so called near the Rollwright stones, Oxfordshire; and Wayland Smith's cave, Berkshire. A well-known cromlech at Plas Newydd, in Anglesea, has a covering stone twelve feet six inches long, twelve feet wide, and four feet thick. At Nevern, in Pembrokeshire, is another large cromlech, the superincumbent stone of which rests on eight supporters, and is eighteen feet long, nine feet wide, and three feet thick.

At Mynydd-cefn-Ammwlch, Caernarvonshire, is a cromlech consisting of one large stone supported by three others.

At Gaerllwyd, Newchurch, near Caerwent, Monmouthshire, is a cromlech, the incumbent stone of which is twelve feet long by three-and-a-half feet wide; this rests on three uprights or supporters, four to five feet in height.

In the parish of Nevern, near Newport, Pembroke-

shire, are two cromlechs. The first of these is at Llech-y-Drybedd, about two-and-a-half miles north-east of Nevern church; the incumbent stone, three or four feet in thickness, is supported on three short upright stones. The second cromlech, called Coetan Arthur, on Pentre Ivan farm, about two-and-a-half miles south-east of Nevern church, has a superincumbent stone eighteen feet long, nine feet wide, and three feet thick; this rests on three supporters, from seven to eight feet high. The superincumbent stone of a cromlech at Llanwnda, Pembrokeshire, is thirteen feet in length.

ROMAN SEPULCHRAL MONUMENTS IN BRITAIN. When the Romans, towards the close of the first century, had overcome the warlike tribes of Britain, and had established themselves in this country, they introduced the arts of civilization amongst the natives, combined with their own peculiar usages; and, on burying their dead, occasionally erected sepulchral stones to their memory. These were commonly inscribed with a dedication to the *Di manes*, or shade of the deceased, his name and age, and if a soldier, the legion or cohort to which he belonged. On these sepulchral stones we sometimes find sculptures in *basso relievo*, but designed with little skill, for we rarely perceive, either in the composition or execution, any approach towards excellence. They are likewise totally devoid of date, so as to render any proximate conception of such, difficult, if not impossible. It may, perhaps, be inferred that these memorials are not of an early period of the Roman rule in Britain: perhaps not in most cases, antecedent to the fourth century of the Christian era.

Many stones thus inscribed have been discovered in various parts of Britain, as near the stations of the Roman wall in the north, and in the neighbourhood of their great cities, York, Cirencester, Lincoln, Bath, Colchester, Wroxeter.

The inscriptions on several have been preserved from oblivion by Camden, Stukely, Horsley, Bruce, and others.

D. M. or DÎS MANÍBVS, forms the most common prefix to the Roman sepulchral inscriptions which have been discovered in this country; some, however, do not commence in this manner. Many words in these inscriptions are abbreviated, and the word at the end of a line is often divided; sometimes the inscription concludes with the initial letters of the words *hic situs est*, or, *hic sepultus est*.

In the cloisters adjoining the cathedral at Lincoln a Roman sepulchral monument, of plain design, dug up within or near that city, is preserved. This monument is not dissimilar in form to many of our modern tombstones; it has a pedimental or triangular-shaped top, and contains within a semicircular-headed panel on the front of the stone the following inscription:—

D. M.
FL HELIVS NATI
ONE GRECVS VI
XIT ANNOS XXXX
.....INGENVA GO
NGVGE POSVIT

In the years 1835 and 1836 three inscribed and sculptured sepulchral monuments, of Roman design, were discovered at Watermore, about half-a-mile from Ciren-

cester. One of these, seven feet high and two feet-and-a-half wide, finishes with a pedimental or triangular-shaped head; the lower part, to the height of about two feet, appears to have been fixed in the ground like the modern churchyard headstone. The upper part of this monument is sculptured in *basso relievo*, and represents the bare and curly-headed figure of a warrior on horseback, with a lance in his right hand, in the act of spearing the figure of a man prostrate beneath his horse. The trappings of the horse are defined, but it is difficult to make out the dress of the rider. The sculpture does not project from the face of the stone, but the part around it is chiselled away to the depth of about two inches, so as to exhibit it in bold relief; both the design and execution are rude. Immediately beneath the *basso relievo* is an inscription, which runs as follows:

DANNICVS · EQES · ALAE
 INDIAN · TVR · ALBANI
 STIP · XVI · CIVES · RAVR
 CVR · FVLVIVS · NATALIS · IL.
 FL...IVS BITVCVS · ER · TESTAME
 H S E*

The second of these monuments was, in general form and size, similar to the first, but the pedimental head was filled with sculptured foliage. The *basso relievo*

* This inscription has been thus rendered by Dr. Leemans, in his observations on this monument in the XXVII. Vol. of the *Archæologia*, where an engraving of it is given: "Dannicus eques alæ Indianæ turmi Albani, stipendiorum sedecim, civis Rauricus Curaverunt Fulvius Natalis, il (lege et?) Flavius Bitucus, heredes testamentarii. Hic situs est"; i.e., "Dannicus, a horseman of the Indian wing, of the troop of Albanus, who has served sixteen years, a citizen of Rauricum. By the care of Fulvius Natalis and Flavius Bittucus, the heirs of his last will. He is buried here." This monument is now deposited in the Museum at Cirencester.

beneath was flanked at the sides by two pilasters, with rudely sculptured capitals. The design represented the figure of a warrior on horseback, of the Thracian band, as the inscription beneath expresses, in his helmet and body-armour, with a sword on the right side, and a spear in his right hand, in the act of piercing a figure prostrate beneath. The trappings of the horse and dress of the man are better defined than are those of the former monuments, and the inscription below is circumscribed within a plain sunk panel, and is as follows :

SEXTVS · VALE
RIVS · GENALIS
EQES · ALAE · TR · HAEC
CIVIS · FRISIAVS · TVR
GE · NIALIS AC XXXX · XX
H · S · E · E · F · C.^d

The third monument is somewhat larger than the two former; the top is horizontal, but on the face of the monument, near the top, the semblance of a pediment is sculptured, supported by two fluted pilasters; and beneath this pediment is the effigy, in *basso relievo*, of a Roman citizen, clad in the *paenula*, or travelling cloak, worn loosely, and without sleeves, with only an opening for the head—the supposed prototype of the *casula*. This entirely covers the body, reaching to the mid-legs. This, from the costume, is perhaps the most

^d This also is engraved and described in the same Vol. of the *Archæologia*.

interesting of the three monuments. The inscription beneath is contained within a square tablet, and is as follows :

PHILVS · CA
SSAVI · FILI
CIVIS · S · EQV
ANN · XXXXV
H · S · E.

that is, "Philus, the son of Cassanus, a citizen of the Sequani, forty-five years old, is buried here."^c

One of the most interesting and best preserved monuments of this description is one dug up some years ago in the vicinity of Colchester, and containing the sculptured effigy, in relief, half life size, of a Roman centurion. He is represented with his head bare, and his defensive armour consists of the cuirass, *lorica*, belted round with the zone, *cingulum*, and worn over the tunic. On the left side is the sword, *ensis*, attached to a belt, which passes over the right shoulder and obliquely crosses the breast. On his right side is worn a dagger, *pugio*, affixed to a belt, crossing the body somewhat obliquely. Hanging down from the left shoulder appear the folds of the chlamys, or *paludamentum*, the military cloak or mantle. The left hand rests on the pommel of the sword, whilst the right hand grasps a vine twig, the instrument of military summary correction. In front of the legs and knees

^c This interesting monument is engraved and described in the XXVII. Vol. of the *Archæologia*.

the greaves, *ocreae*, are worn. Beneath this effigy is an inscription, as follows :

MF AVONMF POL · FACI
 LIS · LEGI XXVERECVND
 VSETNOVICIVSLIBPOSV
 ERVNT · H · S · E ·

that is, "*Marcus Favonius Marci filius Pollia Facilis Centurio Legionis vicesimæ Verecundus et Novicius liberti posuerunt. Hic situs est.*" Some of the letters are minuscule, inclosed within others.^f

An inscribed monumental stone commemorative of an Alumna of Mercatius or Mercurialis Magnii, who lived one year six months and twelve days, was some years ago discovered at Bath, in the upper Borough Walls, and not far from the site of the North Gate.^g

Two inscribed and pedimental-headed sepulchral slabs of Roman execution, discovered at Wroxeter A.D. 1752, are preserved in the library of the Grammar School at Shrewsbury. These have not the prefix D. M., but conclude with H. S. E.

At York a pedimentally-headed slab is preserved, on

^f Professor Hübner, one of the editors of the *Corpus Inscriptionum Romanorum*, says, with respect to this sepulchral monument: "The character of the writing, the absence of the epithet of the Legion, *Valeria Victrix*, and the excellent execution of the sculpture, render it highly probable that M. Favonius, of the tribe Pollia, was a centurion in the twentieth legion, at the time Agricola commanded it in Britain." If so, it is perhaps the earliest sepulchral effigy existing in this country. It is engraved in Vol. XXVI. of the *Journal of the British Archaeological Association*, and is preserved in the very interesting and valuable private museum at Colchester of Mr. Joslyn.

^g *Vide* vignette at the head of this chapter.

which is sculptured, in relief, a standard bearer, with an inscription beneath.

Besides the inscribed and sculptured sepulchral slabs thus noticed, Roman sarcophagi or stone coffins, more or less ornamented at the sides, and some of them inscribed, have been discovered near Roman stations in various parts of Britain. These appear to have been originally placed above ground, and often near to or by the side of a Roman road leading from the station. They are generally hollowed out of a single block of stone, in shape resembling a parallelogram, with lids fashioned *en dós d'asne*. Several of these have been dug up in the vicinity of York, and are preserved in the museum of that city. One of these is formed of two large stones on each side, and one at each end, whilst four stones form the cover.

Another rudely shaped, but formed out of a single stone, has a cover *en dós d'asne*.

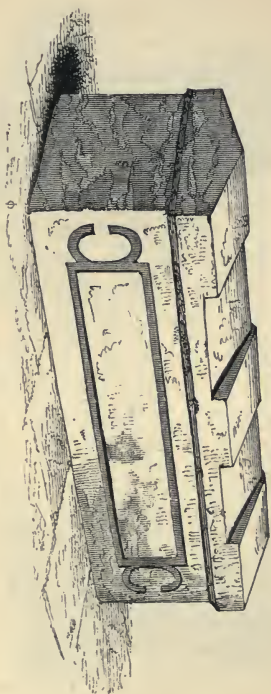
Another, with a lid *en dós d'asne*, is inscribed on the side.

Five other Roman stone coffins are also here preserved; two of these have lids *en dós d'asne*. One is engraved on the opposite page.

But the most interesting is a small stone coffin with a cover *en dós d'asne*, which appears to have contained the remains of a child, with an inscription on the side to her memory, couched in no ordinary language; of which an engraving is here given.

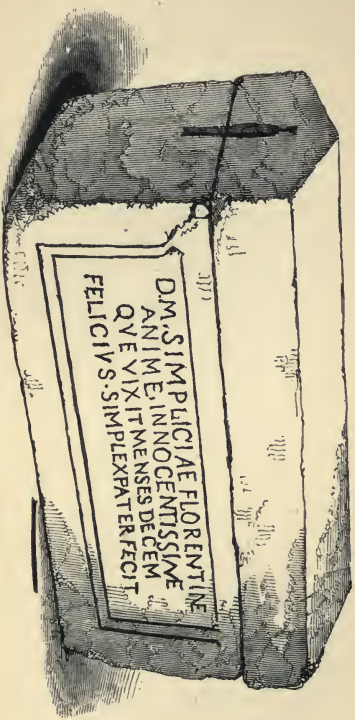
Several stone coffins of the Roman era have been dug up in, and in the vicinity of London.

At Keston, in Kent, were discovered, some years ago,



Roman Stone Coffin, found at York.

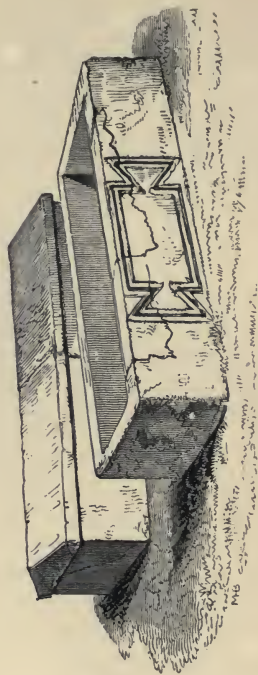




Stone Coffin to the Memory of Simplicia Florentina.







Stone Coffins, Keston, Kent.

two Roman stone sarcophagi or coffins, one of which was of a rectangular oblong shape, covered with a heavy coped lid, perfectly plain; the other somewhat narrowed towards the feet, and on one side was cut a plain angular-shaped tablet, oblong in form, with the dovetail at either end, as if for the insertion of an inscription.

In the various Roman sepulchral inscriptions found in this country we do not meet with any indicative of the party commemorated being a Christian.

Of the Roman sarcophagi or stone coffins found in or near London may be noticed a remarkable one, of marble, discovered in 1867 at Lower Clapton, cut from a solid block six feet three inches long, one foot three inches wide, and one foot six inches deep, plain on all sides but the front, which was ornamented with a fluted pattern. In the centre, within a circular medallion, was a bust, with an inscription beneath it, which was illegible.

At Springfield, Upper Clapton, Roman sarcophagi have also been found.

In the vicinity of Old Ford, near Clapton, Roman sarcophagi, of a plain description, with flat covers, have been found.^a

A sarcophagus, dug up in Haydon Square, Minories, is ornamented on the front and side, with a bust in bas-relief, and a ridged cover. It is now deposited in the British Museum.

^a These sarcophagi are fully described, and several of them engraved, in Vol. 3 of the *Transactions of the London and Middlesex Archaeological Society*.

In 1869 a remarkable Roman sarcophagus was discovered north of Westminster Abbey church, with a very perfect inscription on the side; a flat slab, of considerable thickness, formed the cover, and on this, in relief, was a Maltese cross. The cover, however, was not supposed to be the original one, but of the twelfth or thirteenth century.ⁱ

INSCRIBED SEPULCHRAL MONUMENTS OF THE LATER BRITONS. Of the inscribed sepulchral memorials of the later Britons, after the departure of the Romans,



Inscribed Monuments of the later Britons.

From Borlase's Antiquities of Cornwall.

several remain in Cornwall, and are minutely described by Borlase, the historian of that county, and also by Lysons; whilst the numerous memorials of this class existing in Wales have been fully described and

ⁱ This is described and engraved in Vol. 4 of the *Transactions of the London and Middlesex Archaeological Society*.

illustrated by Professor Westwood, in his *Lapidarium Walliæ*. The great peculiarity of these monuments—rudely fashioned, which are of a cubical shape, varying in length from five or six feet to ten, though some are smaller—is that the words are not placed transversely, but the inscription on each is cut so as to be read downwards, from the top to the bottom; they are also generally very short, of one or two lines only; often declaring merely the name of the person commemorated, and of whom he was the son; the letters, in many instances, are irregular disposed, and the Latinity frequently is bad; *ic* is often put for *hic*, and the genitive case is not uncommonly used for the nominative. There is indeed a vast difference between the well-cut inscriptions of the Roman era and the irregular-shaped lettering of this period.

Near the church of Mawgan, near Meneage, stands or stood some years back one of these upright monumental stones, the inscription on which Lysons represents as nearly obliterated, only three or four letters being legible; but according to Borlase the inscription was "*Onegumi fil Enans*." Another of these sepulchral stones, eight feet high, with a socket on the top, is mentioned both by Borlase and Lysons, and is said by the latter to be standing by the side of the highway leading from Fowey to Castledor; on one side is a plain cross, and on the other the following inscription, of which the two first words are now obliterated: "*Cirusius hic iacet Cunowori filius*." Sepulchral stones of a like description are likewise mentioned as existing: one in the parish of St. Clement, near Truro, serving as a

gate-post at the vicarage house; another in the parish of Maddern; another between the churches of Gulval and Maddern, lying across a brook as a foot-bridge; another at Worthyvale; another in the parish of St. Blazey, on which the inscription is cut horizontally; and another in the parish of St. Columb Minor, at Rialton house; all these are in Cornwall. Like inscribed stones have been discovered in Devonshire: at Buckland Monachorum, at the corner of a blacksmith's shop; at Lustleigh church, under the door; on the site of Tavistock Abbey; and in the churchyard at Stowford.

Inscribed stones of the same description, assigned to the later Britons, are more numerous in Wales than in Cornwall. Of these, some, moved from their original positions, have been built into the walls of churches.

In the recess of a window of Llansadwrn church, Anglesea, is an inscribed sepulchral stone, as follows :

HIC BEATUS
SATURNINUS SE
.ACIT ET SUA SA
CONIUX PA

In the external wall of the church of Llanfiangel-Cwm-du, near Crickhowel, Brecknockshire, an inscribed stone, bearing the name of *Catacus*, is built up. Another inscribed stone, built into the wall of Llaniltern church, Glamorganshire, bears the following inscription:—*"Vendumagl—hic iacet."* An upright stone, standing by the side of the road between Kenfegge and Margam, in Glamorganshire, bears the following inscription, in two lines, read vertically downwards:—" *Punpeios Carantorivs.*"

Besides the Latin inscriptions on these stones not a few exhibit Ogham letters cut on the angles of the stones, as at Kenfegge, Llanfechan, Dugood, Clydai, Cilgerran, Little Trefgarne, Carreg Fyrddin, Llanwinis, Llandawke, Llangeler, and elsewhere; for an explanation of which I must refer to the *Lapidarium Walliæ*, where all the known sepulchral stones of this class are exhaustively treated of and engraved. They belong to a period comprised within the sixth and ninth centuries of the Christian era; the latest, perhaps, and longest being the well-known pillar of Eliseg, near Llangollen, cut on a pillar taken from some Roman portico—perhaps from Uriconium, perhaps from Deva—in which the entasis is plainly visible. In some inscriptions minuscule letters appear, intermingled with capital letters.

HEADSTONE CROSSES AND CHURCHYARD MONUMENTS. The existing sepulchral memorials of the Anglo-Saxons, after their conversion to Christianity in the seventh century, are comparatively few in number, and the paucity of such remains may be accounted for by the destruction of the principal monasteries and churches throughout the kingdom by the Danes in the ninth and tenth centuries, when the monuments of the dead shared the fate of the churches which contained them.*

In the early historians we meet with some few notices respecting these monuments.

* Ingulphus, or, whoever the Author was that passes by that name, in describing the destruction of the monastery of Medeshamstead (Peterborough) by the Danes, A.D. 870, informs us that all the monuments were demolished.—*Monumenta universa confracta*.—*Scriptores post Bedam a Savile, &c. p. 493.*

S. Cuthbert, who died at Farne, A.D. 688, when dying requested that he might be buried near his oratory, on the south side eastward, and close to a cross he had erected.¹

Ethelwold, ninth Bishop of Lindisfarne, who succeeded to that See A.D. 724, caused a monumental cross to be erected in memory of S. Cuthbert, whose remains had been removed to that cathedral. This cross was of stone, somewhat ornamented, and on it was inscribed the name of the saint. The top was broken A.D. 793, when the Danes devastated the church of Lindisfarne, but the fractured pieces were afterwards joined and fixed together with lead; and this cross was subsequently carried about with the body of S. Cuthbert, until the latter was deposited in its last resting place, when it was set up in the cemetery at Durham.^m

The body of Acca, Bishop of Lindisfarne, who died A.D. 740, was buriedⁿ on the east side of the famous Anglo-Saxon church of Hexham, in Northumberland, founded and built by Bishop Wilfrid, in the seventh century, but without the walls, and two stone crosses, covered with sculpture, were set up over his grave, one at the head, the other at the foot. On the headstone-

¹ Cum Deus susceperit animam meam, sepelire me in hac mansione juxta oratorium meum ad meridiem contra orientalem plagam sanctae crucis quam ibidem erexi. *Simeonis Dunelm. His. Twysden x. Scriptores*, p. 5.

^m Fecerat iste de lapide crucem artificii opere expoliri, et in sui memoriam suum in eo nomen exarari, &c.—*Ibid*, p. 7.

ⁿ Corpus vero ejus ad orientalem plagam extra parietem Ecclesiae Haugustaldensis, sepultum est. Duaeque cruces lapidae mirabili celatura decoratae positae sunt una ad caput alia ad pedes ejus. In quarum una, quae scilicet ad caput est, literis insculptum est, quod in eodem loco sepultus sit.—*Ibid*, p. 101.

cross was cut an inscription, to shew that he was buried in that place. This is an early recorded instance of the sepulchral headstone-cross which before the Reformation was common over graves in the churchyards of this country.

An ancient sepulchral monument of the Anglo-Saxon era was, in 1831, discovered in digging for a grave in Hexham Abbey church, where it is now preserved. This interesting memorial, (of which a vignette is given on p. 227 *ante*), is four feet three inches long, seven inches thick, and one foot eight inches in height; the sides and top are covered with rude crosses and arches, in relief, and the ends rise up higher than the part between them, so as to accord in some measure with the description given of the monument over the grave of Acca; but this does not appear to have been inscribed. Near to this lies the fragment of another stone—probably of a sepulchral cross—which is covered with knot-work, rudely sculptured. This fragment is one foot three inches long, eight inches wide, and five inches thick.

An ancient but rude sepulchral monument of the Anglo-Saxon era was discovered in the year 1766—7, on the demolition of some part of the walls of the church of Dewsbury, Yorkshire, a place noted for the preaching of Paulinus, in the seventh century. This monument, which is still preserved, consists of one entire stone, and is of the fashion anciently denominated "*petra pyramidalis*," having a sloping top like the roof of a house, imbricated so as to resemble feathers laid over one another; the sides are embellished with

scroll-work, and at one end is cut, in relief, a Greek cross.^o

In the churchyard of Margan, South Wales, was an inscribed headstone, now removed, surmounted by a S. Cuthbert cross within a circle. It was three feet two inches high, and one foot six inches across the circle at top. Beneath the cross is an early inscription, perhaps of the ninth century, in ten lines, cut transversely, which runs as follows:—"Inomi - ne dis - umi - crux - crit di - prop - arabit - grutne - pro anima - ahest, which is to be read, "In nomine dei summi crux Christi preparavit Grutne pro anima ejus." In the interesting churchyard of Llantwit, South Wales, are some very ancient circular headstone sepulchral crosses. One of these, elaborately ornamented on both sides with Chinese patterns and knot-work, bears in the lower part an inscription in five lines, which, including certain letters at the commencement of each line, now lost or defaced, may be read as follows:—"In inomine di patris et - speretus sanctdi anc - crucem houelt prope - rabit pro anima res pa - tres eus." On an oblong block of stone in the same churchyard, about six feet high, from twenty-three to twenty-nine inches in width, and nearly ten inches in thickness, the inscription, cut transversely about the middle of the stone, is as follows:—"✠ samson posuit hanc crucem ✠ pro animâ eios ✠" This can hardly be later than the ninth century, perhaps earlier. On a quadrangular shaft in the same church, six feet six inches high, from half to three-quarters-of-a-yard wide, and nearly half-a-yard thick; on one face is an

^o Vide vignette, Vol. 1, p. 77.

inscription, cut transversely in twenty-one lines, as follows:—"In nom - ine di su - mmi inci - pit cru - x sal - vato - ris qua - e prepa - ravit samso - ni assa - ti pro - anima - sua et p - ro ani - ma iu - thahe - U Rex - et art - mali - teca - n + " This may be read: "*In nomine dei summi incipit crux salvatoris quæ pre paravit samsoni apati pro anima sua et pro anima enthahelo rex et pro artmali teca n* ✚" This inscription may be referred to the middle of the ninth century, circa A.D. 850, Meuru ap Arthmael having been killed A.D. 843. These are amongst the earliest inscribed Christian sepulchral monuments in this country.

SEPOLCHRAL MONUMENTS WITH RUNIC INSCRIPTIONS. Although sepulchral monuments inscribed with Scandinavian Runes—letters so called—have been found in a more or less fragmental state in different parts of Britain, the greater number of monuments of this description are to be met with in the Isle of Man. These are amongst the most interesting of the monumental antiquities to be found in that island. They have been treated of by Mr. Kinnebrook, who in 1841 published *Etchings of the Runic Monuments in the Isle of Man, with Remarks*. In 1857 a more exhaustive work on the subject was published by the Rev. J. G. Cumming, entitled *The Runic and other Monumental Remains of the Isle of Man*. These are also more or less noticed by Professor George Stephens in his elaborate and costly work, published in 1866—68, entitled *The Old Northern Runic Monuments of Scandinavia and England*. To these works, added to a personal inspection of many of them in 1842, I am

indebted for the brief notice I here propose giving of them.

The Danes and Norwegians occupied the Isle of Man from the close of the ninth century, A.D. 888, to the latter part of the thirteenth century, A.D. 1266—nearly four hundred years. The greater part of these monuments are presumed to be of the latter half of the tenth, and of the eleventh and twelfth centuries. Headstones with crosses in the head, of early patterns—the faces of the stones on both sides being covered with knot-work, intertwisted ribbon-work studded with pellets, scale-covered animals, intricate ornamentation, with rude figures of men and animals sculptured on some of them—are to be found, not two perhaps similar in detail, though a general resemblance may be traced. There are in this—the Isle of Man—between thirty and forty sepulchral crosses of Scandinavian design; of these eighteen are inscribed with Runes. Some have been built into the walls of churches or churchyards; and on the demolition of the walls of some churches in the island, for the purpose of reconstruction, fragments of these Runic monuments have been found embedded. The runes are chiefly formed of straight and diagonal lines, the latter issuing from the former. The material is for the most part the clay scist or slate of the island; and in many instances the letters are as perfect as if recently cut. The drift of the inscriptions is generally to this effect, that A. B. erected this cross to C. D., his father, or other relative. In some instances the maker of the cross has inscribed his own name as such. The most perfect of these sepulchral slabs are to be found in or

near to the churchyards of Kirk Michael, Ballagh, Kirk Andreas, Kirk Braddan, Malew, Kirk Conchan, Kirk Lonan, and Kirk Maughold.

In Kirk Michael churchyard is a slab with a cross sculptured thereon, the head of which extends over a circle or glory. This slab is covered on both sides with knot-work; the Runic inscription runs up the side, forming the thickness of the slab, and partly on one of the faces, and is as follows :

“MAIL : BRIGDI : SUNR : ATHAKANS : SMITH : RAISTI :
CRUS : THANO : FUR : SALU : SINI : SIN BRUKUIN :
GAUT : GIRTHI : THANO : AUX : ALA : I MAUN ”

that is, “*Malbrigd, the son of Athakan the smith, erected this cross for his soul, but his kinsman Gaut made this and all in Man.*”

Near to the same churchyard, in front of the church gates, is another sepulchral slab covered with sculpture, the cross head being within a circle, the ornamentation on both sides being in profusion, with figures of animals and that peculiar symbol of the Holy Trinity, the *triquetra*, which is repeated no less than twelve times. The inscription runs up the thickness of the slab, and reads as follows :

“JUALFR : SUNR : THURULES : EINS : RAUTHA : RISTI :
CRUS : THONO : AFT : FRITHU : MUTHUR : SINA ”

that is, “*Joalf, the son of Thorolf the Red, erected this cross to his Mother Frida.*”

In Braddan churchyard is a sepulchral cross of somewhat elegant but late design, supposed to be of the

close of the twelfth century; the head has the cross over a circle; the fronts of the stem are sculptured with lacertine animals and other detail; and on one side of the thickness of the stem is the inscription running up, as follows:

“THURLABR : NEAKI : RISTI : CRUS : THONO : AFT :
FIAK : BRUTHER : SUN : EABRS”

that is, “*Thorlaf Neaki erected this cross to Fiak, his son, brother’s son to Fabr.*”

Some of the sepulchral crosses are, however, of a much plainer description, and uninscribed.

In Onchan churchyard, north of the church, is, or was, the fragment of an uninscribed sepulchral cross of blue lias. On this slab is sculptured, over a circle, a cross, in outline similar to that found with the remains of S. Cuthbert, having a stem covered with sculptured involuted plait or knot-work, raised in low relief, each spandrel of the cross within the circle is sunk. This slab, the lower part of which is broken, was in 1842 lying flat on the ground. It is represented in Mr. Kinnebrook’s work, but not in that of Mr. Cumming. My drawing, from which the annexed vignette was taken, was made in 1842.

Professor Stephens, in treating of the sepulchral slabs and crosses in England bearing inscriptions in Runic letters, instances a singular sepulchral stone discovered at Dover upwards of fifty years ago. This was a slab semicircular at both ends, but gradually narrowing in width from the head downwards; on this was a cross, in relief, of a globical form, very similar in outline to

many of the cross-shaped *fibulæ* of Pagan Saxendom. This slab was in length five feet ten inches; in width, at the head, two feet one-and-a-half inches; at the foot, one foot seven-and-a-half inches. Across the arms of



Sepulchral Cross, Onchan, Isle of Man.

the cross is the inscription in runes, simply a name, GISLHEARD, with a cross prefixed. This inscription is cut upside down. The learned Professor fixes the probable date as of sometime in the eighth century.

He also notices a well-known headstone sepulchral cross found in 1807 in a churchyard at Lancaster. This was three feet in height, the shaft and cross partially

covered with ornamentation, and on one side, on the upper part of the shaft, an inscription in three lines, as follows :

“GI — BIDAED FORÆ CUNIBALD CUD BOEREE”

that is, “*Bid (pray ye) for Cynibalth God Barg him (save, bless him.)*”

He also notices the fragments of a sepulchral cross, the date of which he fixes at about A.D. 705, found in 1789, in the ruins of S. Woden’s church, Alnmouth, Northumberland, on which are remains of a Runic inscription. These fragments are preserved at Alnwick Castle.

Fragmental sepulchral crosses with Runic letters have been found at Irton, Cumberland; Bakewell, Derbyshire; Monkswearmouth, Durham; and Leeds, Yorkshire.

That sculptured obeliskal stones were anciently set up as sepulchral memorials appears evident from the testimony of Matthew Paris and other writers, who have incidentally alluded to them.

The supposed remains of King Arthur, who is said to have died A.D. 504, are stated by Matthew Paris^p and other early writers,^q to have been accidentally discovered, A.D. 1189, in the cemetery of Glastonbury Abbey, between two pyramidal-shaped stones of great

^p *Inventa sunt apud Glasconiam ossa famosissimi Regis Arturii, in quodam vetustissimo recondita sarcophago circa quod duæ antiquissimæ pyramides stabant erectæ, in quibus literæ exaratæ erant, sed ob nimiam barbariam et deformitatem legi non potuerunt, etc.—Matthew Paris.*

^q *Sylvester Giraldus, Gulielmus Meildunensis, etc., mentioned and quoted by Leland, in his “Assertio Arturii,” Collectanea, Vol. v.*

antiquity, on which certain characters were cut, too much defaced to be deciphered. In an ancient MS. containing the history of this abbey, published by Sir William Dugdale in the *Monasticon Anglicanum*, two ancient pyramidal stones, twenty-six feet in height, covered with sculptured figures, are particularly mentioned as standing in the cemetery.* From the same MS. it appears that Kentwinus, King of the West Saxons, a benefactor to that abbey, who died A.D. 685, was buried in the garth or cemetery of the monks, within or under a pyramidal monument covered with sculpture.*

In the churchyards of Cumberland are several ancient crosses, apparently pre-Norman in date. Some of these may be churchyard crosses; others are sepulchral. In Dearham churchyard, Cumberland, is a cross within a circle, on a shaft covered with sculpture; this stands little more than five feet high. At Rockcliffe, Cumberland, is an unornamented circular cross on a plain and rusticated block shaft of early date. The shaft of a cross at Muncaster, in the same county, four feet nine inches high, is covered with a kind of guilloche ornament. In S. Bride's churchyard, Cumberland, are two stone pillars, apparently sepulchral memorials, severally fixed in a large flat stone; the lower part of each is

* Sant etiam ibi duæ pyramides, quæ aliquantis pedibus ab Ecclesia vetusta positæ, cimiterium monachorum prætexunt, Procerior et propinquior Ecclesiæ, habet quinque tabulatus, et altitudine viginti sex pedum, etc.—*Monasticon*, Vol. i. p. 7.

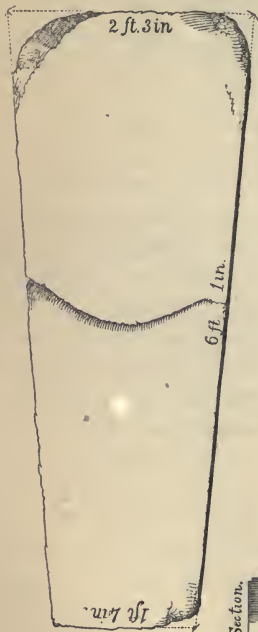
* Ibi requiescit Rex Kentwynus, in piramide saxeo in cimiterio monachorum Cujus exuviæ in cimiterio monachorum in piramide quondam nobiliter exsculpta, requiescunt.—*Ibid*, pp. 7—12.

round, the upper part square. One of these bears an inscription, too much obliterated to be read; the other, which is five feet eight inches high, is ornamented with the double guilloche. In Arthuret churchyard, Cumberland, is a plain obelisk of stone, with a cross, in relief, on the upper part. In Penrith churchyard, in the same county, are two pillars about eleven feet high, each of which is morticed into a flat round stone; these are ornamented with knot-work and braids, and stand about fifteen feet apart. In Aspatria churchyard, Cumberland, is an erect stone ornamented with knot-work and braids.

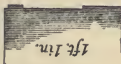
Of these ancient sepulchral memorials it may often be difficult to affix even a proximate period to which these relics may be ascribed: for though we find in the illuminated Anglo-Saxon manuscripts of the tenth and eleventh centuries, and perhaps even of earlier date, designs resembling the decorative and peculiar ornamentation with which they are more or less covered, yet in these early works of art we can seldom discern any of those distinctive mouldings in sculptured detail which properly belong to the Norman era; and the absence of these would seem to bear some kind of negative testimony in favour of their earlier antiquity, that is, of a period antecedent to the middle of the eleventh century.

Although in many, perhaps most, of our churchyards we find no sepulchral slabs or headstones much earlier than the commencement of the eighteenth century, we must not infer from the non-appearance of such of earlier date that they did not at one time exist. Ancient churches are rarely entirely or partially de-





Section.



Arcade of Sepulchral Monument, S. Alkmund, Derby.

molished, preparatory to reconstruction, but they disclose, built up into the wall, circular headstone crosses, in a more or less perfect state, and flat or coped shaped sepulchral slabs, with crosses thereon, incised or raised in relief, which at one time covered graves.

A few instances will suffice to shew to what extent this practice prevailed in the reconstruction, in the fourteenth and following centuries, of earlier churches.

In some of the walls of St. Bees Priory church, Cumberland, taken down in 1859, fragments of stones covered with ornamentation of knot-work and other sculptured detail of a pre-Norman date, not later perhaps than the early half of the eleventh century, were brought to light.

In or about the year 1845, on the demolition of the old church of S. Alkmund, at Derby, fragments of sepulchral churchyard monuments were discovered of a pre-Norman date, some perhaps as early as the ninth century. One of these was the fragments of a coped sepulchral stone covered with Anglo-Saxon ornamentation. Along the side or thickness of another sepulchral fragment was an arcade of Anglo-Saxon semicircular arches, with plain square rectangular caps, as represented in the opposite vignette.

In 1842, in taking down the wall of the south aisle of Hanbury church, Staffordshire, which wall had been apparently built in the fifteenth century, fragments of sepulchral slabs, apparently of the thirteenth century, were found embedded in the masonry.

It became necessary, in 1841, to take down the

walls of the tower and of the transepts of Bakewell church, Derbyshire. In so doing numerous sepulchral memorials, apparently of the twelfth and thirteenth centuries, both fragmental and entire, were found embedded in the walls. Some of these were circular-headed headstone crosses, simply incised or otherwise ornamented; not a few consisted of flat slabs, the coverings of graves, with a variety of crosses thereon, mostly of a rude character. One, coped-shaped, of an



Sepulchral Headstone Cross, Bakewell. 13th Century.

obtuse angle, bore the incised resemblance of a chalice, denoting the slab to be the sepulchral memorial of an ecclesiastic. Another bore the semblance of a bow and arrow, in simple incised lines, denoting perhaps a forester. Another bore the semblance of a horn. By the sides of the stems of the crosses on other slabs were symbols of trade, as shears, key and shears, a

knife, etc. All these were uninscribed. Several of these fragments are preserved in the church porch.⁴

Perhaps the most singular discovery of sepulchral relics embedded in church walls took place in 1865 in the demolition of the upper portions of the tower of Helpston church, Northamptonshire, which appeared to have been rebuilt in the fourteenth century on the site of a more ancient structure, as numerous fragments of ornamental mouldings of the old Norman church were discovered in the masonry of the walls of the two upper stages of the tower. It was in these stages, and forming part of the constructive masonry, that numerous sepulchral slabs, both entire and in a fragmental state, were found. These consisted, with two exceptions, of grave or body stones, that is, of slabs which covered, or were intended so to do, the entire length of the grave. They were of the ancient coffin-shaped form prevalent in the thirteenth and fourteenth centuries, gradually diminishing in width from the head to the foot. They were not flat on the surface, but slightly raised in the centre, or ridge-shaped, in a very obtuse angle. They were of different sizes, from that of the full-grown adult to that of the infant. One measured only one foot nine inches long, one foot wide at the head, diminishing in width gradually to seven-and-a-half inches at the foot. Another, two feet six inches long, was fourteen inches wide at the top. Another, two feet two inches

⁴ In Vol. iv. of the *Journal of the Archæological Institute* engraved delineations of upward of twenty of these sepulchral remains are given. In the same Vol. illustrations are given of the sepulchral remains embedded in the wall of Hanbury church.

long, was eleven inches wide at the top, and eight inches at the foot. All the sepulchral slabs were uninscribed, but had upon them crosses, raised in low relief; of these there were some few varieties. The globical cross *pattée* with a stem, and sometimes a stepped or graduated base, was a common pattern. Some bore a S. Cuthbert cross; on some was a plain cross flory. On not a few, about the centre of the stem of the cross, was that common description of ornamentation which I can only liken to the iron hinges on ancient church doors—an ornament so frequent on sepulchral slabs of the thirteenth century that I cannot but think it had an esoteric meaning, which as yet I have been unable to solve."

Two circular headstones only were found; these were twenty-two inches in diameter, and about three inches thick, with short stems about six inches wide; one of these, besides the stem, had a tenon below it for insertion in a mortice at the head of a sepulchral slab or bodystone. Amongst the several slabs, however, there was not one morticed for that purpose. The other circular headstone had a short stem, but no tenon. Both were sculptured alike, or nearly so, with a floriated cross on each side; but on the one side the spandrels were partly filled in with ornamentation, whilst on the other side the spandrels or spaces between the arms of the cross were left bare or plain. In all cases the crosses and ornamentation were in relief. In not a single case was there an incised cross.

" This ornamentation appears on a sepulchral slab in Cotterstock churchyard, of which a vignette is given post.

All these sepulchral slabs and headstone crosses appeared to me^r to be of one age or period, *viz.*, of the thirteenth century. I could find no fragment or slab of a sepulchral character earlier or later than that period. But how came these numerous sepulchral slabs and headstones to be worked up in the walls of the tower within a century from their execution? Was the churchyard thus early despoiled of its monuments, all of the thirteenth century, for materials to be used in the rebuilding of the church only a century later? In favour of such a practical conclusion I have already stated that old churches are rarely demolished without finding embedded in the walls as building material fragments of churchyard monuments of earlier date; but I know of no other instances in which sepulchral slabs have been found so numerous as those at Helpston.

But another conclusion may be drawn to account for these remains at Helpston than that from the spoliation of the churchyard. Helpston is within three miles of the once celebrated quarries at Barnack. Could these sepulchral slabs and crosses have formed part of an undisposed of stock-in-trade of some adventurous stonemason in the locality, the fashion of such articles having changed, and were they on that account worked up simply as material ready at hand? Without professing to solve the question, I am in favour of some such conclusion. The slabs and headstone crosses appeared to

* Owing to the courtesy of the Rev. J. A. L. Campbell, at the time Incumbent of Helpston, I paid a visit to that place on the 25th of September, 1865, and satisfied myself of the accuracy of the above remarks.

have been but little worn by attrition, or abraded by exposure of the surface to the weather.

Sepulchral slabs such as those I have described are numerous, not only in churchyards in the north-eastern district of Northamptonshire, but also in the churchyards of Huntingdonshire, bordering on Northamptonshire.

Bridges, the historian of Northamptonshire, treating of Bainton, a chapel-of-ease to Ufford, and within two miles distance of Helpston, observes: "Several old gravestones with crosses on them lie as coping on the churchyard wall." And of Helpston: "The churchyard gate is of stone and embattled, and the walls (meaning those of the churchyard) coped with several old gravestones, with crosses on them." Of Etton, distant little more than a mile from Helpston, he says: "The wall of the churchyard, as at Maxey and Badington (Bainton ?), is coped with oblong lids of old stone coffins, with crosses on them. In several churchyards of the neighbouring parishes stone coffins are frequently dug up, the tops and covers of which are used for coping. They are often of a prodigious weight; and one particularly, as heavy as six men could carry. The bodies are generally quite consumed, and a hole for that purpose at the bottom of the coffin." I could see but one fragment of a stone coffin in the *debris* from the demolition of the tower, but burials in stone coffins were exceptive cases, not the rule; and these sepulchral slabs may fitly be called gravestones or bodystones, not coffin lids.

The indefatigable Leland, who has preserved much

from oblivion, and who wrote his *Itinerary* in the reign of Henry VIII., speaking of Ripon, says: "One thing I much noted: that was, three crosses standing in row at the est ende of the Chapelle Garth. They were things *antiquissimi operis*, and monuments of sum notable men buried there." And elsewhere, treating of Durham, he observes: "In the sanctuary, or holy churchyard or sanctuaries of Dureme, be very many ancient tombes. It standith on the south side of the Minister; and at the hedde of one of them is a crosse of a 7 fote longe that hath had an inscription of diverse rows yn it, but the scripture cannot be read. Sum say that this crosse was brought out of the holy church-yarde of Lindisfarn Isle."

This last cross noted by Leland was, in his time, supposed to have been that recorded as set up by Ethelwold, ninth Bishop of Lindisfarn, in memory of S. Cuthbert. (*Vide p. 320 ante.*)

In the churchyard of Barningham, between Richmond and Barnard Castle, Yorkshire, is a small sepulchral coffin-shaped slab, of a pre-Norman period, covered with knot-work. It is three feet ten inches long, ten inches wide at the head, and eight inches wide at the foot.

In Ilkley churchyard, Yorkshire, are two upright sepulchral monoliths, or stems of crosses, covered with scroll and knot-work, apparently of a pre-Norman period. In the same cemetery is the stem of the ancient churchyard cross on a graduated basement of three steps, which stem is covered with ornamentation similar to that on the sepulchral crosses.

In the churchyard of Penrith, Cumberland, are two obeliskal sepulchral crosses, ten or twelve feet high,

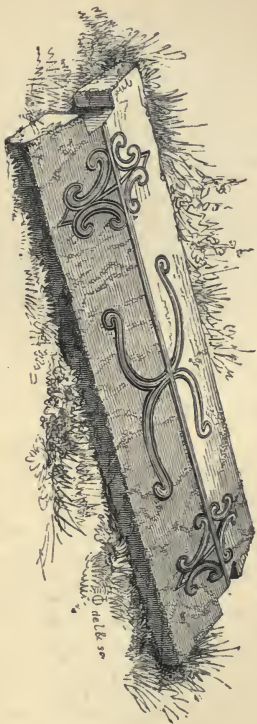
the upper portions of the stems of which are covered with involuted knot-work; the heads exhibit circles of crosses, much mutilated. They are between twelve and fourteen feet distant from each other. In the same churchyard is another early headstone cross, five or six feet high; the stem is covered with involuted knot-work; the head forms a kind of S. Cuthbert cross over a circle, pierced so as to form the cross. These crosses appear to be of pre-Norman work.

In the churchyard of Whalley, Lancashire, are three ancient crosses, apparently sepulchral and of the pre-Norman period.

I find a difficulty in assigning to any churchyard sepulchral memorial a probable date comprised within the twelfth century; perhaps some of those covered with sculpture in relief may be as late as that period.

To churchyard monuments of the thirteenth century I would assign those sepulchral slabs coped and bearing on the surface the semblance to iron-work or hinges on church doors of the period. These appear to be numerous in particular districts, as in the north of Northamptonshire, in Huntingdonshire, and in Rutlandshire; these are wider at the head than at the foot. Sometimes a cavity or mortice appears at or near the head of one of these slabs, so as to admit the tenon of a stem of an upright headstone cross, such as I have noted of one found at Helpston. An instance of this occurs in the churchyard of Cotterstock, Northamptonshire, a vignette of which appears in the page opposite.

It may be difficult always to define between the sepulchral slabs of the thirteenth and fourteenth cen-



Churchyard Monument, 13th Century, Cotterstock, Northamptonshire.

turies. The crosses on the latter are more elaborate, but the outline of the slab, wider at the head than at the foot, is the same.

We have in some of our churchyards sculptured effigies, more or less abraised by the action of the weather. Though in some cases these may have been moved out of churches—to say the least a sacrilegious proceeding—in most instances it is, I think, evident that these effigies were churchyard memorials, and never within the sacred pile.

Some ancient tombs of the fourteenth century with recumbent effigies are to be found in the churchyard of Astbury, Cheshire. One of these is surmounted by an arched canopy, foliated within the arches; whilst the sides of the tomb beneath are covered with the waved engrailed pattern moulding. Near to this are two other high tombs with cumbent effigies, apparently of the fourteenth century.

In the churchyard of Rothwell, Northamptonshire, on an ancient tomb, are two bustos in sunk recesses, with the feet also in sunk recesses.

In the churchyard of Stoneleigh, Warwickshire, is the much abraised effigy of a female.

In Brailes churchyard, Warwickshire, is a high tomb of the fourteenth century, panelled on the sides; and on the top is the recumbent effigy, much abraised, of a priest, in the usual Eucharistic vestments.

In the churchyard, S. Mary's, Great Bowden, Leicestershire, the cemetery for Market Harborough, is the much worn and broken effigy of a female, apparently of the fourteenth century.

In the churchyard of Ayston, Rutlandshire, is a sepulchral slab bearing the effigies of a knight, with his shield and sword, with the effigy of his lady by his side. These are both much defaced, but appear to be of the fourteenth century.

In the churchyard of Silchester, Hants, are two sepulchral slabs, each wider at the head than at the foot. One of these has a small cross sculptured in relief; whilst within a sunk quatrefoil at the head of the slab is the head of a female. The other has a small cross at the foot, whilst on the surface a stem supports a sunk quatrefoil within a circle, within which is a cross fleury; above this are two bustos, in relief, probably those of a man and his wife. Both these slabs appear to be of the fourteenth century.

In the external wall of the north transept of Bridgewater church, Somersetshire, are two pointed sepulchral arches of the fourteenth century, foliated within. Beneath one of these is an effigy so mutilated and abraised that it is impossible to make it out, though it is probable it may be that of a layman. Beneath the other arch is an effigy still more mutilated.

In Cossington churchyard, Somersetshire, is the recumbent effigy of a lady, in a better state of preservation than those we usually find exposed to the weather. She is represented as attired in a plaited cap or coif, over which is worn the square head-dress. About her neck appears the wimple or gorget, and she is habited in a gown and mantle. This effigy appears to be of the latter part of the fourteenth century, or of an early period in the fifteenth century.

In the churchyard of Brimpton, Somersetshire, are several sepulchral effigies of the fourteenth century which do not appear to have been removed from the church, but to occupy their original positions. They consist of the mutilated and much abraised effigies of a knight and his lady. He is represented cross-legged, in a surcote, and a shield affixed to his left arm. The effigy of a lady in a square head-dress, with a veil hanging down, and habited in a gown and mantle. West of the church, in full relief, is the much mutilated effigy of a priest, vested in his alb and chesible. All four effigies are placed east and west.

In the churchyard of Leckhampton, Gloucestershire, are two recumbent sepulchral effigies, much abraised. One appears to be that of a lady, holding a book on her waist. It is doubtful whether the other effigy be that of a lady or a priest, it is so much weather-worn and abraised; the hands are uplifted on the breast, as in prayer. There are also in the same churchyard an ancient slab, fashioned *en dós d'asne*, and five other sepulchral slabs; one bearing a cross, in relief; the others incised crosses. All these sepulchral relics are apparently of the fourteenth century.

In Martock churchyard, Somersetshire, eastward of the chancel, is a plain high tomb, on which is the recumbent effigy of a lady, much abraised, of the fourteenth century. Her hands are conjoined on the breast, as in prayer. She is represented as attired in the wimple and veil, and her head reclines on a cushion; the head of the slab is wider than at the foot. Near to this are two other sepulchral slabs, covering tombs of

apparently later date. One of these slabs, fashioned *en d'os d'asne*, exhibits the head of a figure so abraised as to render it difficult to ascertain the probable date; it may be of the fourteenth century, or later. The other appears to have had a cross, but the upper part is broken.

In the churchyard of Pennant Melangell, Montgomeryshire, on low tombs, are two recumbent effigies, much weather-worn and defaced. One of these is that of a knight, with a shield affixed to his left arm, and with his right hand drawing a sword; the other is the effigy of a lady; both apparently of the fourteenth century.

In the churchyard of Llanfihangel Aber Cowin, near St. Clears, Caermarthenshire, are three tombs. On the upper half of one of these are represented the head, neck, breast, and crossed arms of a man, with a cross sculptured on the breast; the space below is covered with a lattice-like ornament. A second has the same kind of busto, with the feet visible at the bottom of the slab. The third tomb was coped. These are traditionally reported to be the tombs of Palmers. A few yards to the south of these are two other ancient sepulchral slabs.

Treating of Chapel Eden, Durham, the church of which was rebuilt A.D. 1764, Surtees says: "In the churchyard near the east chancel wall lies a somewhat mutilated figure of a monastic, apparently in the Benedictine habit. This has been imagined to represent Ivo de Seton; but if he embraced a religious life, it was probably in the Order of Augustines in that Abbey of

Gisburne, to which he was a benefactor; and the effigy may possibly represent one of the ancient chaplains of S. James, whilst the chapel yet belonged to the Monks of Durham.”^y

In treating of the churchyard, Pillington, Durham, Surtees tells us^z that in it “Lies the recumbent effigy of an armed knight, the visor opened only by a transverse gash, the right hand grasping the sword, the shield on the left arm covering the breast, and the legs crossed: no tradition points out the person for whom the figure was intended. The stone was drilled through with several eyelet holes, by which it has probably been affixed to an altar tomb or to the floor of the church, and it has very possibly been removed to its present situation at some period of repair or alteration.” From this account I should infer this to be an effigy of the fourteenth century.

Subsequent to the fourteenth century we rarely find sepulchral effigies set up in our churchyards. There are a few instances. In Newland churchyard, Gloucestershire, is a high tomb of the fifteenth century; on this lies the recumbent effigy of Jenkyn Wyrall, ranger, warden, or forester of the Royal Forest of Dean. He is represented as attired in a short coat or jerkin, the skirts of which reach only to the thighs, belted round about the hips, with a short sword or *couteau de chasse*

^y I have not been able personally to examine this effigy, but to one not well versed in ecclesiastical or monastic costume the effigy of a layman in his ordinary habit, the *tunica* or *supertunica*, of whom there are several effigies, of the fourteenth century, may often be taken for a monk or ecclesiastic.

^z Surtees’ *Hist. Durham*, Vol. 1, p. 116.

suspended from his belt on the left side. From a belt crossing the front of the body diagonally, and coming over the left shoulder, is affixed on the right side a short hunting horn. His nether limbs are enveloped in close-fitting hose, with boots on the feet; the head is bare, and the hands are conjoined in front of the breast, as in prayer. The date of this tomb is 1457, as appears from the following inscription on the south side of the tomb:—"Heere lyethe Junk: Wyrall forster of fee the whych dyseced on the VIII day of the yere of our Lorde MCCCCLVII. On hys soule God have mercy. Amen."

Of a later period, I may mention an effigy originally set up in the churchyard of Radway, near Kineton, in Warwickshire, of which Dr. Thomas, the continuator of Sir W. Dugdale, in the *Antiquities of Warwickshire*, treating of Radway, says:—"On the ground in the churchyard there lies the statue of a man, booted and spurred, and in his armour, leaning his head on his right hand, over which, upon four pillars, there was set a large marble tombstone, which is now (A.D. 1730) removed into the chancel, and hath this inscription upon it:—Here lyeth, expecting y^e second coming of our Blessed Lord and Saviour, Henry Kingsmill, Esq.; second son to Sir Henry Kingsmill, of Sidmonton, in the County of Southampton, K^{nt}., who, serving as a captain of foot under His Maj^{ty} Charles the First of blessed memory, was at the Battell of Edge Hill in y^e year of our Lord 1642, unhappily slain by a cannon bullet. In memory of whom, his mother the Lady Bridget Kingsmill did in the forty-sixth year of her



Sepulchral Effigy of Captain Kingsmill, formerly in Radway Churchyard,
Warwickshire, A.D. 1678.

widowhood, in the year of our Lord 1678, erect this monument."

In the church of Radway is, or was a few years ago, preserved this reclining but mutilated effigy, for the helmet, head-piece, or hat, (whichever it was,) legs, feet, and left hand are gone, exhibiting the Royalist as attired in trunk hose, a buff coat of leather, a scarf crossing from the right shoulder to the left thigh, and a loose falling cravat about the neck. In detail the costume shews the change in fashion between 1642 and 1678; and the sculptor has taken his notion of military costume from that existing at the time this effigy was executed, with the exception of the trunk hose, a fashion of James I.'s time, rather than that of the time the cannon ball proved fatal. This effigy, though mutilated, but probably not so much as it might have been had it still existed in the churchyard, is one of the most interesting of churchyard monuments of the seventeenth century.

To return to the sepulchral slabs and headstone crosses of the thirteenth and fourteenth centuries.

In the churchyard of Ampney Crucis, Gloucestershire, is a plain slab, fashioned *en dós d'asne*, apparently of the fourteenth century. In the same churchyard is another ancient tomb, somewhat raised and flat at top, probably of the same period.

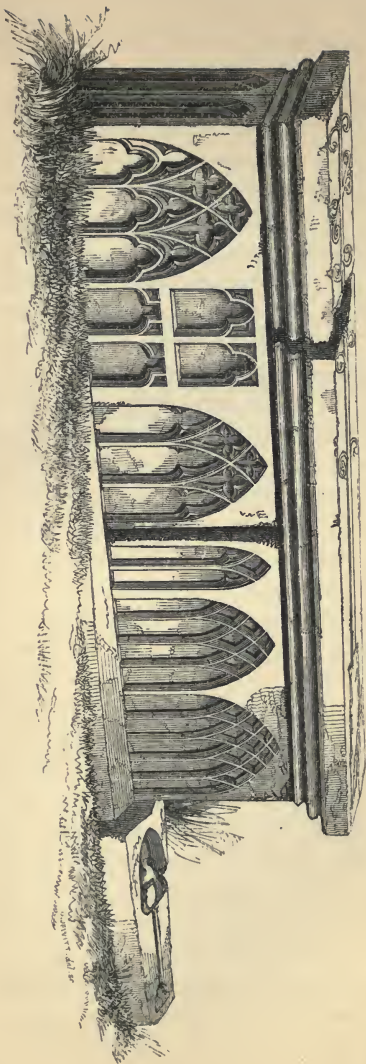
In the churchyard of Godshill, Isle of Wight, is an ancient flat tomb, on which is a cross raised in relief.

In the churchyard of Selling, Kent, are two medieval sepulchral stones.

In Ufford churchyard, Northamptonshire, is a coped sepulchral stone bearing a floriated cross.

In the churchyard of Loverseal, Yorkshire, is a curious churchyard monument or high tomb, differing in its detail from any I have hitherto met with, and it appears to be of the very early part of the fourteenth, or very late in the thirteenth century. The height of this tomb, from the base to the covering slab, is one foot nine inches, and the covering slab is six-and-a-half inches in thickness, flat on the surface, and bears a foliated cross and sword raised in relief. This slab is seven feet four inches in length, two feet wide at the head, and one foot five inches at the foot. The sides of this tomb present a singular appearance: they are covered with sunk panel-work, in imitation of a series of windows in the transition style from Early English to Decorated; so that this tomb may be ascribed to so early a date as the latter part of the thirteenth century. It is the earliest high tomb, as a medieval churchyard monument, I have ever met with. On each side of this tomb are represented six of these windows, and at each end two; each design for a window is different. There is the triple lancet unconnected; the double lancet and lozenge in the head within one arch; the triple lancet comprised within one arch; the triple lancet and circle in the head comprised within one arch; the double foliated light and quatrefoil above within an arch; and the three light window with the mullions simply crossing in the head. Thus presenting a curious design of architectural features.^a

^a The sides of fonts of the fourteenth century are sometimes covered with the semblances of window tracery of that period.



High Tomb, 13th or 14th Century, Churchyard, Loverseal, Yorkshire.

It may be often difficult to discriminate between the sepulchral slabs and circular headstone crosses of the thirteenth and fourteenth centuries. Of the former the same outline is presented, the head being wider than the foot. The cross in relief or incised will sometimes afford a clue; the more simple cross with the *fleur-de-lis*-like ornamentation at the extremities may be considered as of the earlier period, the more foliated cross of the latter.

The sepulchral slabs of the fifteenth century are rectangular, of the same width at the foot as at the head. High tombs in churchyards with sunk panel-work of the fifteenth century are not unfrequent, as will appear from the following notices; they are, however, rarely inscribed; so that a precise date can seldom be given.

In the churchyard of Rothwell, Northamptonshire, on the south side of the church is a high tomb, apparently late of the fifteenth century; this has had an inscription, which is now obliterated; the cover is segmental or trunk-shaped and very massive.

In the churchyard of S. John the Baptist at Glastonbury, Somersetshire, is an ancient high tomb of the fifteenth century; the sides are divided into four square compartments, with a quatrefoil in each enclosing a lozenge-shaped leaf. At each end is one such compartment, filled with a quatrefoil enclosing a shield. At each angle are trefoil-headed panels, the under part of the flat slab covering the tomb consists of a hollow moulding, with flowers inserted at intervals.

In the churchyard of S. Giles, at Oxford, south of the church, is an ancient high tomb of the fifteenth century.

Each side is divided into five square compartments, each of which contains a quatrefoil, within which is a four-leaved flower. At each end are two of these compartments containing quatrefoils and flowers : the ledger table or cover is flat, with a hollow moulding along the under edge. This monument is much weather-worn and abraded.

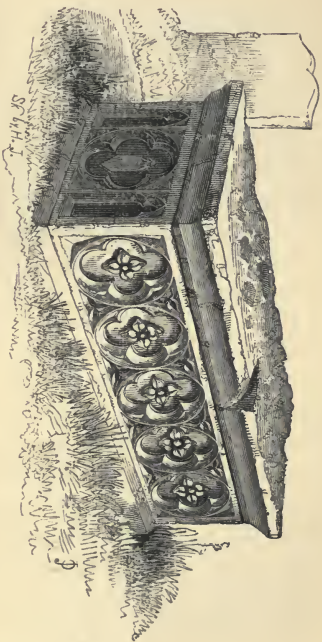
In the churchyard, Moorlinch, Somersetshire, is a plain but ancient high tomb, the ledger-stone or cover of which is massive, and the under part worked round the edge into a bold hollow ; the basement consists of a plain set off. This may be of the fifteenth century.

Near the western entrance of the churchyard, Bruton, Somersetshire, is an ancient high tomb of freestone, the sides and ends of which are divided into panelled compartments, each containing a shield. This is of the fifteenth century.

In the churchyard of Stoke-sub-Hamden, Somersetshire, is an ancient high tomb of the fifteenth century. At each end of the north side is a panel, the intervening space being occupied by three sunk quatrefoiled circles ; the middlemost enclosing a shield, the lateral ones enclosing four-leaved flowers. The ends are each occupied by one sunk quatrefoiled circle of large size, enclosing a shield. The south side is plain. The covering slab is flat but massive, and the under edge is moulded with a bold cavetto.

In the churchyard, Sutton Courtney, Berkshire, is a high tomb of the fifteenth century.

In the churchyard, Brimpton, Somersetshire, is a high tomb of the fifteenth century, the north and south



High Tomb, 15th Century, Churchyard, Sutton Courtney, Berks.



sides of which are severally divided into three square compartments, within each of which is a quatrefoil containing a shield. The covering slab is flat but massive, and the under edge is moulded into a plain but bold cavetto.

At Lewknor, Oxfordshire, in the churchyard near the south porch, is a high tomb of the fifteenth century: the sides are divided into three circular compartments, quatrefoiled, with a rosette in the centre of each quatrefoil: between these and the ends of the tomb are four pointed arched panels, those at the ends plain, the intermediate panels foliated in the heads. At the ends of the tomb are like quatrefoiled circles, with a rosette in the centre of each, flanked on either side by an arched panel. The ledger-stone or cover is very thick, and the under part worked into a bold cavetto or hollow moulding.

In the churchyard, Kingston-Seymour, Somersetshire, eastward of the church, is an ancient high tomb of the fifteenth century. This rises from a bold basement moulding; the sides are severally covered with six sunk quatrefoils of bold character, and each end with three quatrefoils. On the covering slab is a cross flory, and round the verge are traces of an inscription, now obliterated. The length of the slab is seven feet six inches, the width four feet, the thickness six inches; the height of the tomb to the slab is two feet, the length six feet 10 inches.

In the churchyard of Combe, Oxfordshire, southward of the chancel, is a high tomb of the fifteenth century, the sides of which are covered with quatrefoils.

In the churchyard of Fairford, Gloucestershire, south

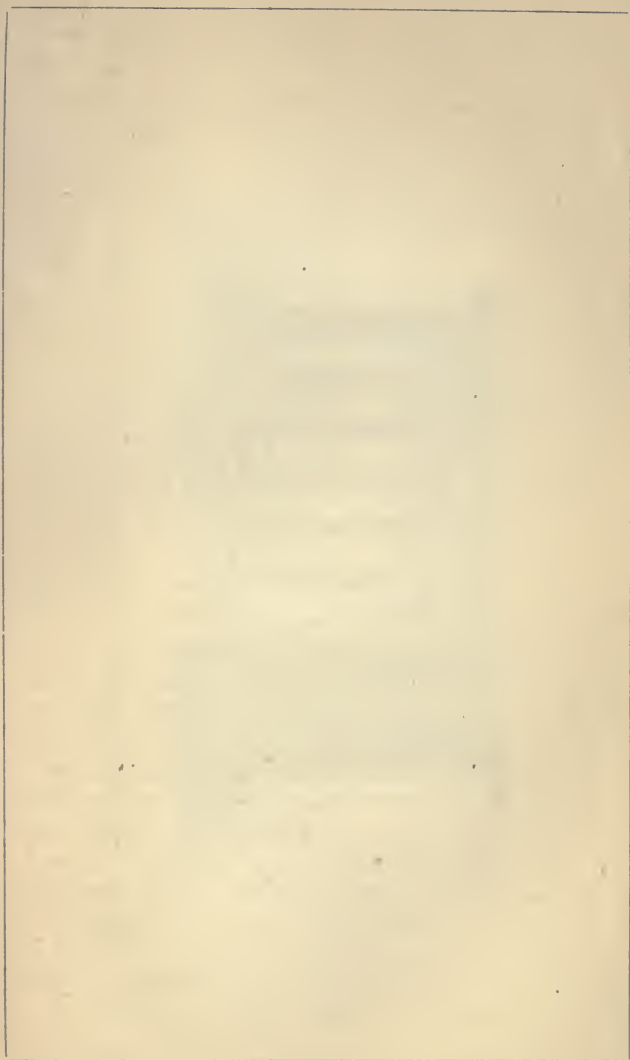
of the church, is a high tomb of the fifteenth century. The sides are divided into four square compartments, each containing a sunk quatrefoil. At each end are two of these compartments, distinguished by each containing a four-leaved flower within the quatrefoil. The ledger-stone is flat and very thick, the under part being hollowed into a bold cavetto.

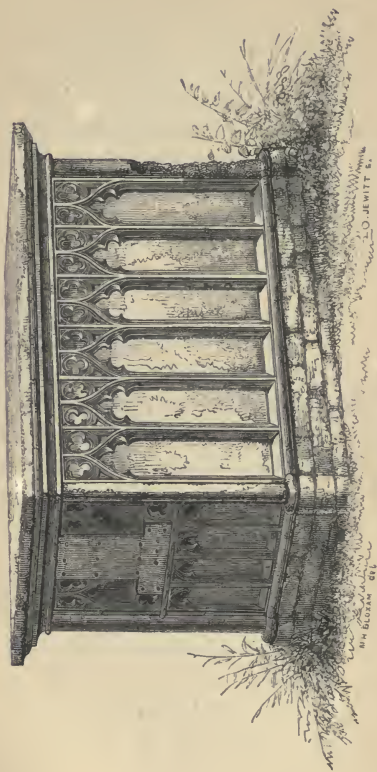
In Buckland churchyard, Gloucestershire, is an ancient high tomb of the fifteenth century, on the sides of which are a series of sunk quatrefoils, six in number.

In the churchyard of Weston-in-Gordano, Somersetshire, on the south side, is a high tomb, the sides of which are plain. At the east end is a sunk panel, trefoil-headed, containing a shield, charged in chief with three crosses. On the covering slab, which is flat, are carved two crosses fleury with long stems, banded about a foot from the head with a knob. The thickness of the slab, the under edge of which is chamfered, is seven-and-a-half inches. This tomb appears to be of the latter part of the fifteenth or early in the sixteenth century.

In Corby churchyard, Northamptonshire, is a high tomb, the sides of which are severally divided into three compartments, each containing a quatrefoil enclosing a shield. At each end is a similar quatrefoil. The cover, of a coped form, is very massive. This tomb, from the absence of the circle, in conjunction with the quatrefoil, I consider to be of the early part of the fifteenth century.

In the churchyard of Thrapston, Northamptonshire, is a high tomb of the fifteenth century. The sides are





High Tomb, Churchyard, Mutchingley, Somersetshire, 16th Century.

divided into six compartments, each containing a segmental or semicircular-arched panel, cinquefoiled in the head, within which a shield is suspended, charged with the crosses of S. George and S. Andrew. The covering slab is very massive, and somewhat embattled at the upper edges.

One of the latest churchyard monuments, in which decorative architectural detail of the pre-Reformation period is represented, is in the churchyard of Mutchingley, Somersetshire, eastward of the chancel, and north of the site of an old Benedictine Priory church, the foundations of which have been recently brought to light. This is, as will appear from the vignette opposite, a fine high tomb, panelled on the sides, apparently of the same date as the later portions of the conventual buildings, still existing, appear to be. The sides of this tomb are divided into six ogee-headed panels, cinquefoiled within the heads; and in the spandrels of each panel is a circle enclosing a trefoil. At the east end a brass plate, now gone, appears to have been affixed in the upper part of the upright stone; and on each side of the matrice is a small ogee-headed panel, trefoiled within. Beneath the matrice are four pointed panels, each trefoiled within the head. The west end is plain and unornamented. This tomb is covered with a ledger stone seven inches in thickness, flat at top, with an ogee and cavetto moulding, divided by a fillet, beneath. The length of the sides of this tomb is six feet six inches; of the slab seven feet one-and-a-half inches. The width of the tomb beneath the ledger is three feet one inch; of the ledger stone, three feet eight inches.

The height of the tomb from the ledger to the base is three feet six inches; the height of the base about a foot; altogether the height of the tomb is upwards of five feet, a greater height than any external high tomb of the period I have met with. This tomb is said to be that of the last prior, Thomas Yve, of Mutchingley, living in 1538, and was probably erected by him in his lifetime. Of a date perhaps just prior to the Suppression, it ranks among the latest and most elaborate of our medieval churchyard monuments. It is now in a somewhat ruinous condition, and much weather-worn.

Of headstone crosses we have not so many remaining of the fifteenth as of the two preceding centuries. In the churchyard, Detling, Kent, is an interesting headstone engrailed cross of the fifteenth century.^b The absence of these ancient sepulchral headstone crosses may perhaps be accounted for from the fact that several were of wood. In an illuminated representation of the Resurrection, in a manuscript of the fifteenth century,^c the scene of which is laid in a cemetery, amongst other monuments are two plain crosses, apparently of wood, and evidently sepulchral crosses.

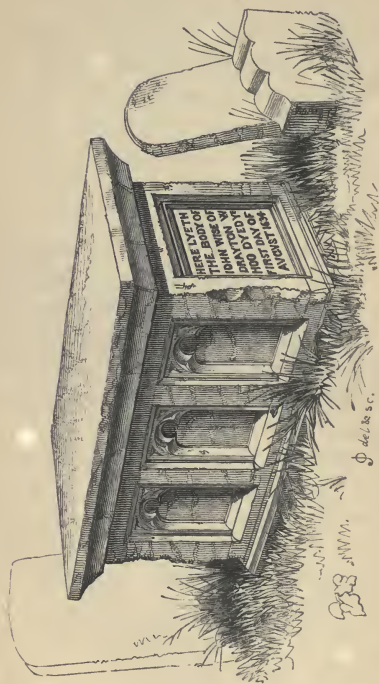
In the will of John Coote, dated 1502, preserved in the Registry of Bury St. Edmunds, Suffolk, is the following entry:—"Also I wole so aft' my decesse to have ij crosses goodly of tymber on at my hede the tother at my feete, with my armys y' upon and also a wrytyng to pay peopyle of ther charite to pay for my soule."

In the churchyard of Middlezoy, Somersetshire, is

^b *Vide p. 296 ante.*

^c *Plut. B. 8, in the British Museum.*





High Tomb, Churchyard, Dorchester, Oxfordshire. 1634.

a plain high tomb with sunk panels at the ends and sides, and a massive slab or cover. It bears the date of 1604.

In the churchyard of Oddicombe, Somersetshire, is a plain high tomb, the cover or ledger-stone of which is massive and six inches in thickness, with a bold cavetto moulding in the under part. This tomb is inscribed with the date 1626.

In the churchyard of Dorchester, Oxfordshire, is a high tomb in the Debased Gothic style, the latest of the kind I have met with. The sides are panelled with three semicircular-headed trefoils within square compartments, similar to some windows of the period. The covering slab is very massive and altar-like, and the under part is cut into a bold cavetto moulding. The inscription, within a square sunk panel at one end, gives the date 1634. Of this tomb a vignette is given on the opposite page.

In the churchyard, Burnham, Somersetshire, is a high tomb with the date 1637. The sides are panelled with semicircular arches, on which are imitations of the Norman billet moulding. These arches spring from cylindrical shafts and have key-stones. The covering slab is very massive, rising pedimentally, with the reversed ogee moulding on the under part.

Notwithstanding the diatrabes against crosses in the middle of the seventeenth century, when the Puritan party had the ascendancy, flat sepulchral slabs with crosses thereon of a peculiar description are found, not unfrequently, both in churches and churchyards. One of these, at Llanbedn, Wales, of the date 1669, is de-

lineated on the opposite page, and is a fair example of the kind.

In the churchyard, Chartham, Kent, is one of the latest specimens I have met of a headstone resembling the ancient headstone cross. It is very rude and has on it the date 1663.



Headstone, Churchyard, Chartham, Kent. 17th Century.

CHURCHYARDS. It is difficult to ascertain, with any degree of precision, the period when in this country cemeteries were attached to and surrounded our churches. This custom probably prevailed gradually when and as churches were erected, and commenced sometime in the seventh century, or that succeeding the mission of Augustine to the Anglo-Saxons, A.D. 597.

In the excerpts of Egbert, Archbishop of York, A.D. 750, it was provided that if any of the clergy should be caught in the act of destroying sepulchres, he was to be suspended from his office for the sacrilege. If any



MB

Φ.Φ

Sepulchral Slab, Llanbedn, Wales.



other should violate a sepulchre he was to be condemned to seven years penance, three of which he was to pass in fasting on bread and water.^d

In the *Liber Legum ecclesiasticarum*, A.D. 994, burials in churches were in a great measure prohibited by the ninth rule or section,^e which states that it was anciently the custom to bury the dead in churches, and to make cemeteries of places sanctified and consecrated to the service of God. "Henceforth, however, we prohibit any one to be buried in a church unless he be of priestly rank or a pious laic, that it may be known that the dead on account of his virtuous life may deserve that his body may rest in such a place. We forbid that bodies which have been hitherto buried in churches shall be cast out, but that tombs, where they exist, shall be lowered to the pavement of the church," etc.

Amongst the Constitutions of William de Bleys,

^d LXXV. Si clericus in demoliendis sepulchris fuerit deprehensus, a clericatus ordine pro sacrilegio submoveatur. Si quis sepulchrum violaverit, septem annos paeniteat, tres ex his in pane et aqua.—*Excerptiones D. Egberti Ebor Archiepis.*—*Wilkins' Concilia*, Vol. 1, p. 106.

^e IX. De non sepeliendo in ecclesiis &c. Antiquus erit mos in his regionibus, mortuos homines frequenter in ecclesiis sepelire, et loca, quae ad Dei ministerium sanctificata, et consecrata erant ad offerendum, ipsi facere coemeteria, Iam nolumus abhinc, ut aliquis in ecclesia sepeliatur, nisi sit vir sacerdotalis ordinis, aut etiam tam justus laicus, ut sciatur quod vivus propter meritum vitae suae talem locum corpus suum ibi reponendi promeruerit. Nolumus tamen ut corpora, quae prius in ecclesia sepulta erant, ejiciantur, sed tumuli ubi appareant, ut utrum horum [eligatur] vel profundius illa in terra sepeliantur, vel transitus super ea fiat et aequaliter ac convenienter cum ecclesiae pavimento condantur, ut nullus tumulus ibi videatur. Si autem in aliquo loco tot tumuli sint, ut hoc difficile sit factu, tunc sinant loca illa coemeteria esse, et auferatur altare inde, et in purum locum ponatur, et ibi ecclesiae sint, ubi Deo reverentur et pure offerri possit.—A.D. 994. *Liber Legum ecclesiasticarum.*—*Wilkins' Concilia*, Vol. 1, p. 267.

Bishop of Worcester, A.D. 1229, one was on the cemetery or churchyard. This was required to be properly enclosed by a wall, hedge, or ditch, and no portion of it was to be built upon. A cross, decent and handsome, was to be erected in the cemetery, to which processions might be made on Palm Sunday, unless otherwise accustomed.^f



Representation of the Burial of a Nun.
From a wall painting, 13th or 14th Century, S. Mary's Chapel,
Winchester Cathedral.

Generally treating of the modes of burial during the Middle Ages, the burials of the dead in churchyards were without coffins, the corpse being simply enveloped

^f De coemeterio. In ornatu coemeterii ipsum coemeterium sit decenter circum vallatum muro vel sepe, vel fossato; nulla pars coemeterii aedificiis occupata sit, nisi tempore hostilitatis. Crux decens et honesta, vel in ipso coemeterio erecta, ad quam fiat processio ipso die Palmarum, nisi in alio loco consuevit fieri.—*Wilkins' Concilia*, Vol. 1, p. 623.

in linen, except in the case of a religious, who was buried in the habit of his or her order. When stone coffins are found in churchyards they may reasonably be presumed to have been those of priests, or those of a more than ordinary secular status, having been previously made in the lifetime of the party for whom the coffin was intended; but even priests were, as a general rule, buried without coffins. Though stone coffins in churches and churchyards are not rare, they are mostly found to be of the thirteenth or fourteenth century, wider at the head than at the foot, with a circular cavity hollowed out for the head to rest in. Wooden coffins of the thirteenth and fourteenth centuries are very rare. I have only met with one; this is preserved in the ruins of the eastern portion of S. John's church, Chester. It appears as if constructed from the trunk of a tree, and is fashioned like a stone coffin of the period, wider at the head than at the foot, with a circular sinking for the head. Wooden coffins were not much in vogue, even amongst the higher ranks of society, before the fifteenth century: they were even then confined to a few, and were in the shape of a parallelogram, of equal width throughout. The envelopment of the corpse towards the close of the fifteenth century, and subsequently, was different to that which formerly prevailed, being tied above the head and beneath the feet.^s

In illuminations illustrative of burials without coffins we find the corpse attired with a cross marked on the shroud in front of the breast. Sometimes crosses of metal were deposited with corpses in graves. In 1849,

^s *Vide Vol. 2, p. 196.* Representation of a corpse attired for burial.

in the monks' cemetery, *Coemeterium fratrum*, Bury St. Edmunds Abbey, four several crosses of lead were found on the breasts of skeletons there buried. Indulgences and pardons were also buried with the dead. In the "*Statuta pro ordine S. Benedicti*," promulgated towards the close of the eleventh century by Lanfranc, Archbishop of Canterbury, full particulars are given relating to the mode of burial of monks of that Order, in which this custom is enjoined.^b

In a somewhat scarce work, entitled *The Monuments, Inscriptions, and Epitaphs in the Cathedrall Church of S. Paul, Lond.*, by H. H. (Henry Holland), London, 1638, a description is given of a Papal pardon found in a grave, as follows:—"Moreover at the upper end of the south walke above stayres, it is worthy not to be forgotten, that within these few years (*viz.*, anno 1608) a stone being taken up and a vault digged to interr the body of Sr. Richard Swale, there was found a Coffin

^b Egressa jam de corpore anima portetur corpus ad lavandum ab his de quorum ordine fuit. Lotus autem vestiatur staminea nova, vel noviter lota, et cuculla, et de capite ejus ponatur sudarium, in modum caputii de staminea factum, huic superducatur caputium cucullæ, et cum filo in tribus locis annectatur. Calcietur caligis supra dicto panno factis, usque ad genna attingentibus, et nocturnalibus. Manus cuculla sunt coopertæ. Cuculla hinc et inde consuatur, et circa crura similiter: nocturnales, alter alteri filo connectantur: taliter paratum corpus feretro imponatur, et pallio cooperiatur. Sacerdos indutus sit alba, cum stola et manipulo, et in albis duo fratres ex iis, qui antea laverant mortuum. Ii qui portant situlam cum aqua benedicta, crucem, candelabra, thuribulum, stent hic et inde ad caput defuncti duo ex fratribus qui foris sunt pallium desuper extendant, alii duo corpus de feretro accipientes, illis tribuant qui in tumulum decenderant. Illi diligenter illud in sepulchro component, et *absolutionem scriptam* et a fratribus lectam *super pectus ejus ponant*, et operiant corpore in sepultura posito, protinus extinguantur candelæ, et cessant signa.

hauling within it the corps of one S^r Gerard Braybroke, a famous Knight, who lived in the reignes of King Edward the third and King Richard the 2, and was buried almost 250 years sithence, which appeared not by any monument remayning above ground, but by the Pope's Pardon to the said S^r Gerard and his Lady, ingrossed in parchment and laid betwixt the wooden coffin and lead vpon his brest: the true copy of which Pardon I hauing procured is here following presented to view: and besides there were found certain herbes with the said Pardon, which retained their perfect sent or odour, as is credibly reported by some that saw and smelt them: which is both strange and memorable."

"The Pardon followeth in Latine' according to the

“Bonifacius nonnus, Episcopus Romanus, Servus servorum Dei, Dilecto filio, nobili viro Gerardi Braybrok juniori Militi, et Dilectæ in Christo filiæ, nobili mulieri Elizabet, eius uxori, Lincolnensis Diæcesis, Salutem et Apostolicam Benedictionem: Provenit ex vestræ deuotionis affectu, quo nos et Romanam ecclesiam reueremini, ut petitiones vestras, illas presertim, quæ animarumstrarum salutem respiciant, ad exauditionis gratiam admittimus. Hiuc est quo Nos vestris supplicationibus inclinati ut Confessor quem Quilibet vestrum duxerit eligendum omnium peccatorum vestrorum, de quibus corde contriti, et ore confessi fueritis, semel tantum in mortis articulo, plenam remissionem, vobis in synceritate Fidei Apostolicæ Sanctæ Romanæ Ecclesiæ, ac obedientia et devotione nostra, vel successorum nostrorum Romanorum Pontificum canonice intrantium, persistentibus Authoritate Apostolica concedere valeat devotioni vestræ tenore Præsentium indulgemus. Sic tamen quod idem Confessor de his, de quibus fuerit alteri, satisfactio impendenda, eam vobis per vos, si supervixeritis, vel per hæredes vestros, si tunc forte transieritis faciendam iniungat; Quam vos vel illi facere teneamini vt præfatur: Et ne vos (quod absit) propter huiusmodi Gratiam reddamini procliviores ad illicita in posterum commitenda, Nolumus, quod si ex confidentia Remissionis, huiusmodi aliqua forte committeritis, quo ad illa, prædicta Remissio vobis nulla tenus suffragetur. Nulli ergo omnium hominum liceat hanc Paginam nostræ Concessimus et voluntatis infringere, vel ei ausu temerario contraire: Si quis autem hoc attentare præsumperit indignationem Omni-

originall which they saw was shewen to King James, who after he had seene, they also say he commended it should be put into the Coffin again with the corps of the Knight, who hee said, it was probable had paid deere enough for it."

"The same Pardon translated into English."

"Boniface the 9th B. of Rome seruant to the seruants of God: to the noble Gentleman, our welbeloued Sonne Gerard Braybroke the younger within the Diocesse of Lincolne Knight, and to the noble Lady, our welbeloued daughter Elizabeth his wife, sendeth Greeting and apostolicall Benediction: The loue of your deuotion, wherewith yee respectively reverence vs and the Roman Church hath so wrought that we doe vouchsafe graciously to heare your Petitions those especially which concerne your soules health: Hence it is that we being inclined to your supplications doe give permission that the Confessour, whom eyther of yee shall thinke meete to be chosen, may be able by the tenor of these presents, once onely in the very issue of life and death, to graunt vnto your deuotion by the Authority Apostolicall full Remission of all your sinnes for the which yee have in heart beene sorry, and whereof ye shall haue made Confession by word of mouth. Prouided that yee persist and abide in the sincerity of the Apostolical fayth, and of the holy Romane Church and in the obedience and deuotion of vs, or the BB^s of Rome canonically entring and succeeding vs. Yet so that for those sinnes whereof in

potentis Dei, et beatorum Petri et Pauli Apostolorum eius, se noverit incursum. Dat Romæ apud Sanctum Petrum nonas Iulii, Pontificatus nostri Anno Secundo." Sealed with a Papal bulla of lead.

this life satisfaction is to bee made to others, your sayd Confessour do enioyne yee by yourselves severally, if yee surviue, or by your Heires, if then happely yee depart this life, to satisfie; which satisfaction ye or they are bounde to performe according to the premises. And lest by reason of this Grace yee become more prone to commit unlawfull acts hereafter, which God forbid, our will is, if by chance vpon the confidence and hope of pardon yee commit the like, that as concerning those sinnes so committed the pardon aforesayd should in no wise helpe. Bee it therefore lawful for no man whatsoever to infringe this writing contayning our Graunt and Pleasure or boldly to countermaund it. But if any shall presume to attempt it, let him know that hee shall incurre the indignation of Almighty God, and of his blessed Apostles S. Peter and S. Paul. Dated at Rome, at St. Peters, the 5 of Iune in the second year of our Popedome, A.D. 1390."

Amongst the Injunctions of John Hooper, Bishop of Gloucester, in his Visitation, A.D. 1551, one of the interrogatories is: "Item, Whether any of your Curates or any other also that serveth the ministry of the church do teach or persuade, suffer or permit any cross, wax or wood, or any other thing to be sewed or put secretly upon or about the dead body; or else whether any *pardons*, cloths, relics or such other to be buried with the dead body."

And Grindal, Archbishop of Canterbury, in a funeral sermon for the Emperor Ferdinand, preached 3 October, 1564, thus adverts to the custom: "In times past men made preparations afore death but (God knoweth) far

out of square. Some redeemed for money great plenty of indulgences from Rome, and he that had the greatest plenty of them to be cast with him into his grave, when he was buried (*which I myself have seen done,*) was accounted the best prepared for death."

Strype,^k in treating of the Protector, the Duke of Somerset, A.D. 1549, and his desecrating proceedings with regard to sacred edifices, observes: "It was too barbarous indeed, what was practised by him, namely, the defacing antient monuments, and rooting out hereby the memory of men of note and quality in former times of which posterity is wont to be very tender. For he pulled down in Paul's churchyard, and other places, many churches and religious fabrics, for the building of Somerset-house. And not only were the tombs of the dead razed, but their bones carried away in cartloads, and buried in Bloomsbury. Yet this notice of former superstitions was gained by this barbarity, used by him and others under the reigns of King Henry and King Edward, that among a great number of rotten carcasses *were found caskets full of pardons* safely folded and lapt together in the bottom of their graves; which Dr. Haddon himself had observed, when they digged dead men out of their graves, and carried away their bones, occasioned by pulling down many churches and convents as he wrote in his answer to Osorius."^l

With a skeleton and remains of a coffin, on the site of the Priory, at Lewes, Sussex, beneath, the scull was

^k *Ecclesiastical Memorials*, Vol. 2, p. 293.

^l *Contra Hieron Osorium*, Lond. J. Day, 1577. An answer to the *Epistolæ ad Elizabetham Angliæ Reginam de Religione*, written by Osorius, Bishop of Siluane, Portugal, and printed at Paris, A.D. 1563.

a leaden *bullæ* of Pope Clement VI., who obtained the Papal chair A.D. 1342, and died A.D. 1352. This *bullæ* was inscribed CLEMENS. P.P. VI.

Papal leaden *bullæ* have occasionally, though rarely, been dug up in churchyards in this country, but only two instances have come to my knowledge.

From the burial service, according to the *Use of Sarum*, as transcribed from an ancient MS. Ritual of the latter part of the fourteenth or early part of the fifteenth century, in my possession, it appears that before the body was carried out to be buried it was sprinkled with holy water, and the 129th Psalm, "*De profundis*," was sung, with the prayers beginning with "*Inclina*" and "*Fidelium*." And whilst it was being carried to the church the "*De profundis*" was again sung, together with the 113th Psalm, beginning with "*In exitu*." At the entrance into the burial-ground certain psalms or hymns were sung or said, the body was again sprinkled with holy water, and it was then carried into the church. At the entrance into the church the service commenced with the anthem "*In paradisum*," and then the *Requiem eternam* was sung, after which followed the "*Kyrie eleison*," and the officiating priest again sprinkled the body with holy water, and censed it uttering certain prayers, and so on to the close of the office, as laid down in the *Manual*,^m with this additional prayer, "*Anima*

^m In the year 1604 there was published at Dowey a book, which is in reality the *Sarum Manual*, though the title is somewhat different, it is entitled *Sacra institutio Baptizandi: matrimonium celebrandi: infirmos ungendi: mortuos sepeliendi: ac alii nonnulli ritus Ecclesiastici: juxta usum insignis Ecclesiæ Sarisburiensis*. It is a very important volume, as it was intended for special use in England; it is also exceedingly rare. It

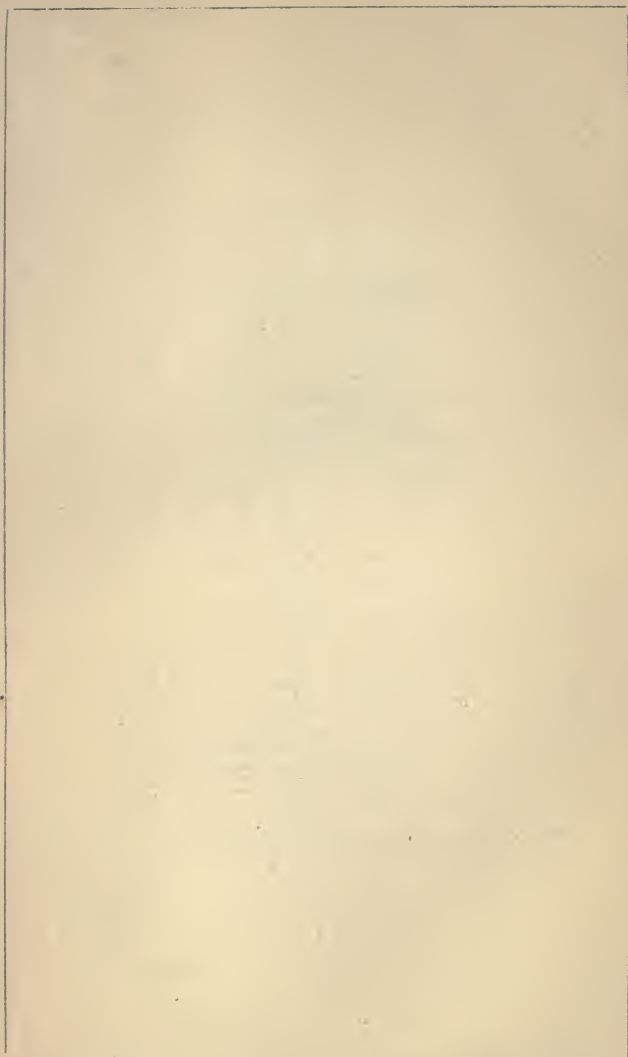
ejus," etc. This being done, the priest in his alb, accompanied only by an acolyte or *aqua bajulus* in a tunic, as appears by the opposite vignette, proceeded to mark the spot where the body was finally to be deposited with the sign of the cross and to sprinkle it

contains the full office of burial of the dead, but differs somewhat from the rubric here subjoined, which I have taken from the *MS. Ritual* in my possession, and which is as follows:—"Sciendum est quod quodeunque deportatur corpus ad ecclesiam in cimiterio humandum. In primis aspergatur aqua benedicta super corpus exanime, et interim dicitur psalmus '*De profundis,*' cum orationibus '*Inclina*' et '*Fidelium.*' Cum vero corpus defuncti deportatur ad ecclesiam dicitur hæc antiphona '*Subvenite,*' versus '*Suscipiat te Christus.*' Repetatur antiphona. Deinde dicitur psalmus '*De profundis*' et post unumquemque versum repetatur antiphona. Si necesse fuit, postea dicitur psalmus '*In exitu,*' ordine superdicta. In introitu cimiterii vel ciclus incipiatur rogatio '*Libera me, Domine, de morte,*' et dicitur eum uno versu '*Dies illa.*' Ad introitum etiam cimiterii aspergatur corpus aqua benedicta. Nunquam enim portatur corpus alicujus defuncti circa cimiterium, sed directe in ecclesiam. In introitu ecclesiæ dicitur antiphona '*In paradisum,*' et cantetur versus '*Requiem eternam.*' Repetatur antiphona. Sequatur '*Kyrie eleison.*' '*Christe eleison.*' '*Kyrie eleison.*' Tunc sacerdos aspergat corpus aqua benedicta et thurificet rogans orare sic. '*Pro anima N. et pro animabus omnium fidelium defunctorum,*' '*Pater noster,*' '*Et ne nos,*' '*A porta,*' '*Non intres,*' '*Dominus vobiscum,*' oratio '*Suscipe Domine,*' et cet. Sicut habetur in manuali usque ad finem cum hac addicione, '*Anima ejus et anime omnium fidelium defunctorum per Dei misericordiam requiescant in pace. Amen.*' Statim eat sacerdos ad signandum locum ubi sepeliendus fuit mortuus, et signo crucis signet locum, et postea aspergatur aqua benedicta. Deinde accipiat fossorium vel aliquid instrumentum et aperiat terram in modum crucis ad formam corporis defuncti, dicens '*Aperite mihi portas justicie ingressus in eas, confitebor Domino, hec porta Domini justii intrabunt in eam.*' Quibus dictis dicitur ingressio mortuorum et postea completorium de die more solito. Ubi vero in die sepulture portatur corpus ad ecclesiam, tunc immediate post predictam orationem, sequatur '*Suscipe Domine,*' dicitur commendacio animarum solemniter hoc modo, Antiphona '*Requiem eternam,*' psalmus '*Beati immaculati,*' usque '*ad dominum cum tribu*' Finitur psalmus cum predicta antiphona. Sequitur '*Kyrie eleison.*' '*Christe eleison.*' '*Kyrie eleison.*' '*Paternoster,*' deinde sine pronunciacione. '*Et ne nos*' dicitur psalmus '*Domine probasti,*' sive non et cet. Quo finito statim incipiatur missa pro defunctis."



Benediction of a Grave by the Priest.







Missa pro defunctis, from an illustrative Manuscript in the Bodleian. 18th Century.

with holy water; and after several other prayers and an anthem the service concluded with the office of the mass for the dead.

In the *Sarum Manual* of 1604 the *Missa pro defunctis* is set down as preceding the close of the *Officium sepulture*, as follows: "*Statim incipiat Missa pro defunctis. Deinde exeat Sacerdos cum stola et aqua benedicta ad locum ubi sepeliendus est mortuus, et signo crucis signet locum et postea aqua benedicta,*" etc. This passage is illustrative of the vignette, page 381 *ante*.

In the representation of the mass for the dead the altar has neither cross or lights upon it, but merely the chalice covered with a corporal. By the side of the bier covered with the hearse-cloth are four candlesticks with tapers, and at the head of the bier is the cross enjoined to be used at burials.

The first change in the burial service, as prescribed by the Church of England, appears in the first Book of Common Prayer of King Edward VI., A.D. 1549. In this the rites of sprinkling the corpse with holy water, and of censuring it, as also the cross formerly enjoined for use at burials, are omitted, and the whole of the service is in English and not in Latin. The body was to be met by the priest at the church stile, and thence carried into the church, where a portion of the service was performed; at the grave the priest was to cast earth upon the corpse, certain prayers of commendation of the soul were appointed to be said, and there was "The celebration of the Holy Communion when there is Burial of the Dead." In the second Book of Common Prayer of King Edward VI., A.D. 1552, the prayers of

commendation were left out or altered, and no mention is made of the celebration of the Holy Communion. The present burial office is that prescribed when the last revision of the Liturgy took place, in the reign of Charles II., A.D. 1662.

Up to and during the early part of the seventeenth century the bodies of the commonalty were, as a rule, buried without coffins, being simply enveloped in a linen sheet or shroud. This mode of burial is alluded to by Sir Thomas Overbury, in his characters, *viz.*, that of a sexton: "Though one would take him to bee a Sloven, yet hee lōues cleane linen extreamly, and for that reason takes an order that fine holland sheetes be not made wormes meat." In the reign of Charles II. a particular mode of enshrouding the dead for burial was enjoined, for by Statutes passed for the encouragement of the woollen trade in the eighteenth and thirtieth years of the reign of Charles II., "It was enacted that no person whatsoever should be buried in any shirt, shift, or sheet made of or mingled with flax, hemp, silk, hair, gold or silver, or other than what should be made of wool only; or be put into any coffin lined or faced with any thing made of or mingled with flax, hemp, silk, or hair, upon pain of the forfeiture of the sum of Five Pounds."

Until within the last seventy years—for those Statutes were only repealed late in the reign of George III.—the dead were uniformly, or with very few exceptions, buried in woollen, in accordance with the legislative injunctions.

Far different as the burial service of the Church of

England was, in most particulars, from that enjoined by the *Use of Sarum*, which previously prevailed, the religious element met with much opposition from the Puritan party in the reign of Elizabeth, especially from the pen of one of their chief leaders, Thomas Cartwright. He, in his controversy with Whitgift, thus expresses himself:—"They appoint a prescriptive kind of service to bury the dead; and that which is the duty of every Christian they tie alone to the minister; whereby prayer for the dead is maintained, and partly gathered out of some of the prayers, where they pray that 'wee with this our Brother and all other departed in the true faith of thy holy name, may have our perfect consummation and bliss, both in body and soul.' We say nothing of the threefold peal, because that is rather licensed by injunction than commanded in the book (of common prayer), nor of their strange mourninge by changing their garments, which, if it be not hypocritical, yet it is superstitious and heathenish, because it is used only of custom, nor of burial Sermons, which are put in place of trentals whereout spring many abuses, and therefore in the best reformed churches are removed. As for the superstitions used both in country and city, for the place of burial, which way they must lie, how they must be fetched to church, the minister meeting them at Church style with surplice, with a company of greedy Clerks, that a *Cross*, white or black, must be set upon the dead corpse, that bread must be given to the Poor and offerings in burial time used and cakes sent abroad to friends, because these are rather used of custom and superstition than by the authority of the book."

In *A Directory for the Publike Worship of God throughout the three Kingdomes of England, Scotland, and Ireland, together with an Ordinance of Parliament for the taking away of the Book of Common Prayer*, printed A.D. 1644, being the Presbyterian substitute for the Book of Common Prayer, the following directions are given:—
“Concerning Buriall of the Dead. When any person departeth this life, let the dead body, upon the day of Buriall, be decently attended from the house to the place appointed for publike Buriall, and there immediately interred, without any Ceremony.”

“And because the customes of kneeling down, and praying by or towards the dead Corps, and such other usages, in the place where it lies before it be carried to Buriall, are superstitious: and for that, praying, reading, and singing both in going to, and at the Grave, have been grossly abused, are no way beneficiall to the dead, and have proved many wayes hurtfull to the living; therefore let all such things be laid aside.”

“Howbeit, we judge it very convenient that the Christian friends which accompany the dead body to the place appointed for publike Buriall doe apply themselves to meditations and conferences suitable to the occasion: and, that the Minister, as upon other occasions, so at this time, if he be present, may put them in remembrance of their Duty.”

“That this shall not extend to deny any civill respects or differences at the Buriall, suitable to the ranke and condition of the party deceased whiles he was living.”

Mere pompous and secular observances, and heraldic displays, according to the social status of the individual

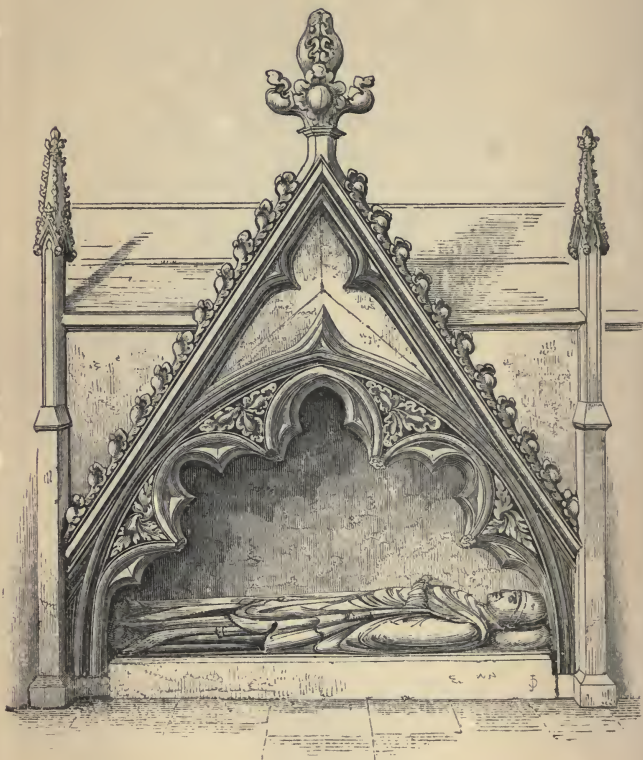
deceased, were permitted, but no religious rites were allowed at funerals. Even at that of King Charles I. the office of the burial of the dead, according to the usage of the Church of England, was forbidden to be read.

The so-called obsequies of the Protector Oliver Cromwell were but a mere costly pageant. The corpse having been privately inhumed many days before, without any funeral service, his effigy, in regal habiliments, with a crown on the head, was conveyed in a stately funeral chariot to Westminster Abbey, where it was carried through the church, beneath a canopy of state, to the east end, and there placed under a catafalque, remaining for a certain time exposed to public view.

In the Savoy Conference of 1661 objections were raised by the Presbyterian Divines to certain of the prayers contained in the Burial Office. These objections were, however, over-ruled, and the Office, with the few unimportant alterations made on the restoration and review of the Liturgy in 1662, has since been used alike for all deceased members of the Church of England, without distinction of person.



Headstone Sepulchral Cross, Hanslope, Buckinghamshire.



Monument, in Hereford Cathedral, of Thomas Charlton,
Bishop of Hereford. Ob. 1343.

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Representation of a Burial. 14th Century.
From a French Illumination.

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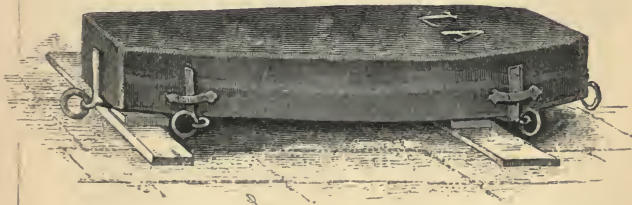
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